House & Garden

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AUTUMN DECORATING NUMBER

SEPTEMBER 1930 · PRICE 35 CENTS

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This unique ginger ale presents all the pleasing sparkle... the delicate flavor... and the merited distinction that its name implies...

THE ONLY GINGER ALE MADE WITH WHITE ROCK WATER

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

JEWELRY AND SILVERWARE

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FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN
September, 1930

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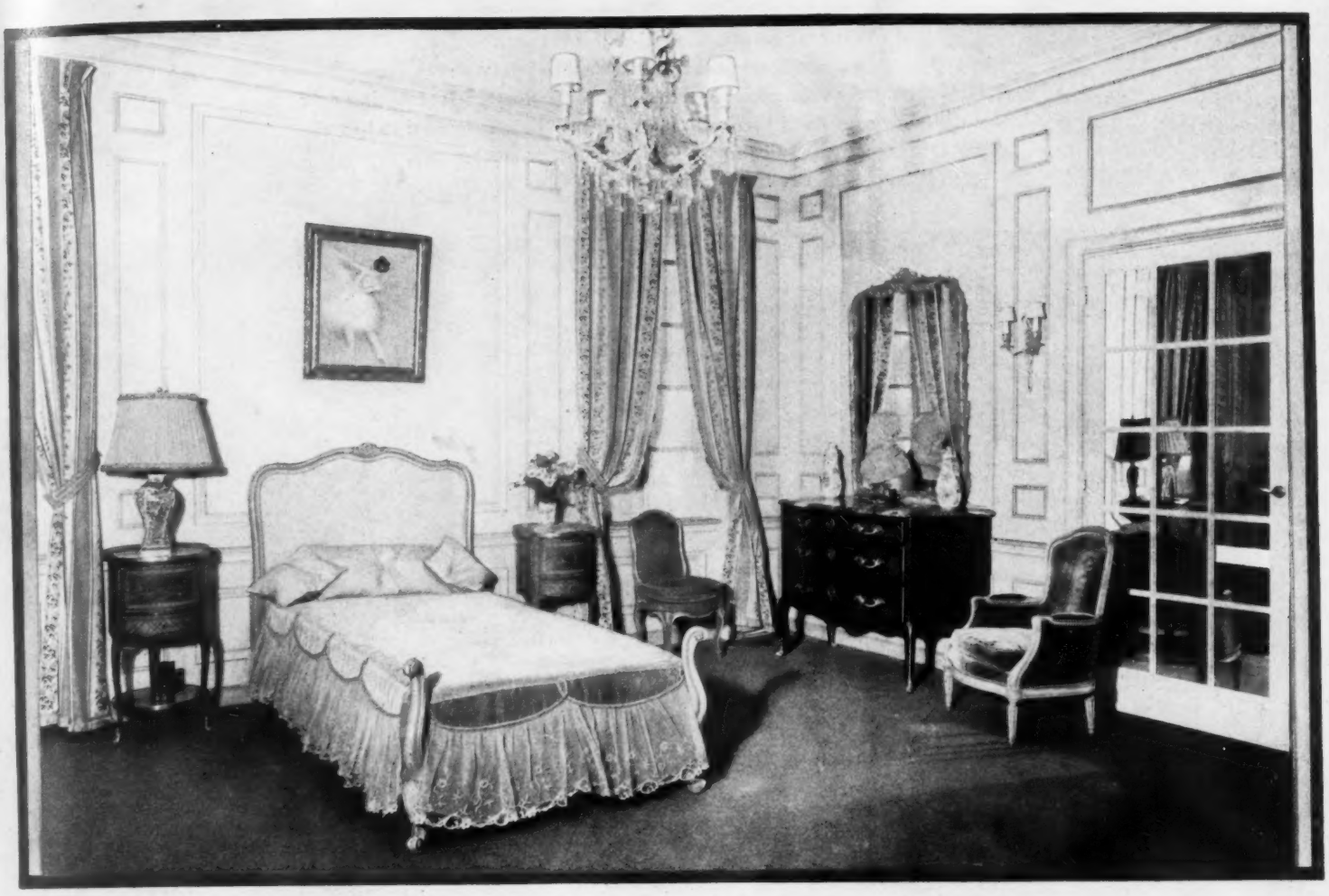
Vol. No. 58, No. 3



In the Salons of

Brunovan, Inc.

A HERITAGE FROM THE OLD REGIME

ONE glancing through the current magazines published in the interest of Interior Decoration will notice the ever increasing number of fine interiors in which French XVIIIth Century furniture is shown. This phenomenon is caused by a growing realization that French furniture of this period conforms more closely to our modern standard of beauty than that of almost any other period. For this reason Brunovan's authenticated reproductions are being used more and more by decorators to create the gracious and livable interiors demanded by a fastidious clientele.

Brunovan's reproductions are exact copies of beautiful pieces found in the famous French museums or in the foremost private collections. They are produced in Brunovan's Paris ateliers by French craftsmen whose art is a direct heritage from the old Guilds. Those desirous of seeing at first hand the availability of French XVIIIth Century furniture for the fine home of today may do so through their decorator or architect.

383 MADISON AVE.
NEW YORK

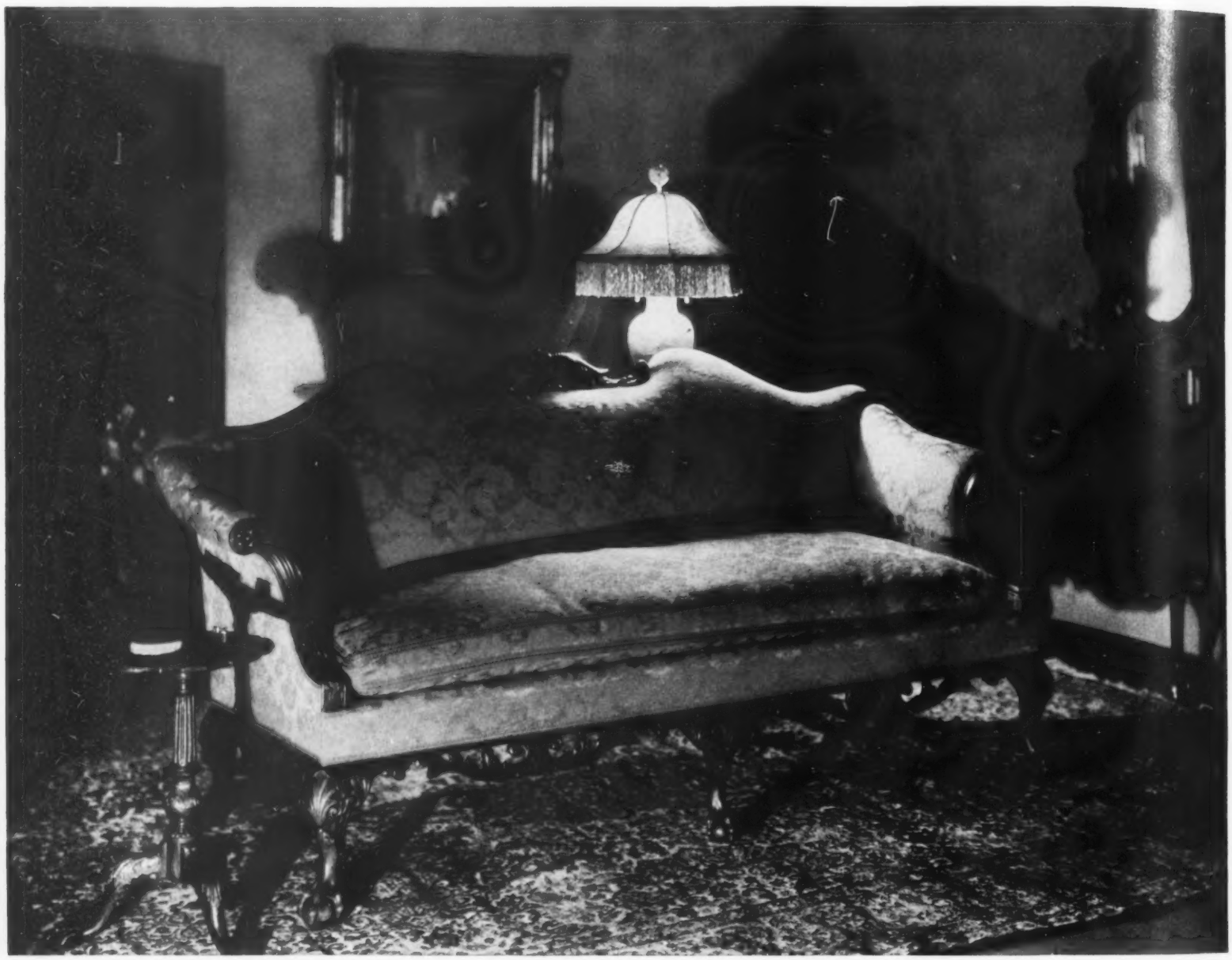
BRUNOVAN·INC

SYLVAIN BRUNO, *President*

PARIS
LOS ANGELES

Antiques and Reproductions of French 18th Century Furniture

Creators and wholesale manufacturers of exceptionally fine handmade furniture. Our showrooms — eighteen thousand square feet — are a permanent exhibit with models constantly changing. Dealers and decorators find something new and distinctive on each succeeding visit. The public is invited to this exhibit. Orders may be placed through dealers or decorators.



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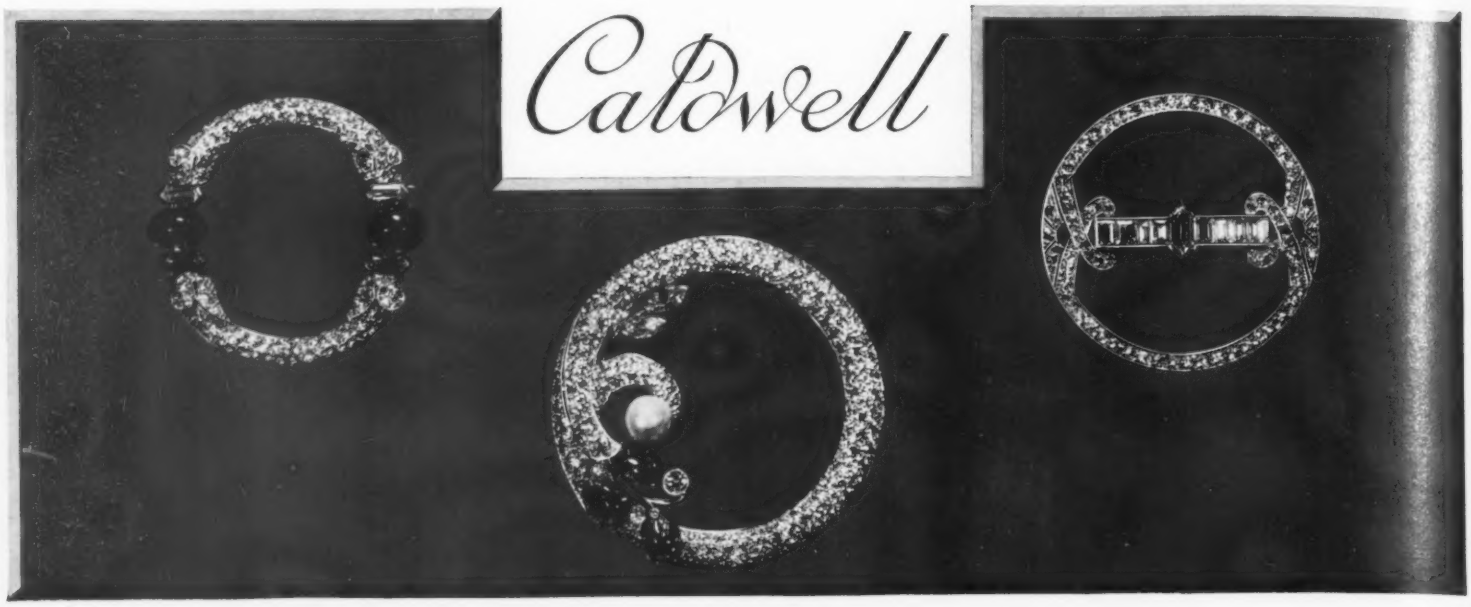
ALTMAN DECORATORS

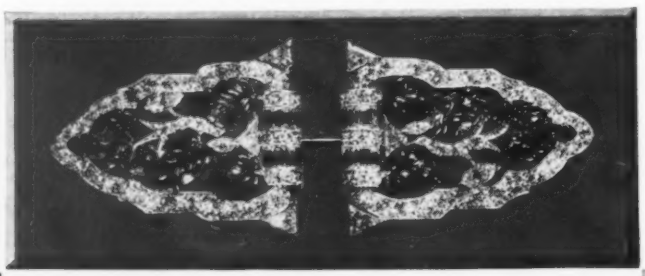
To Be Ready For Fall Occupancy

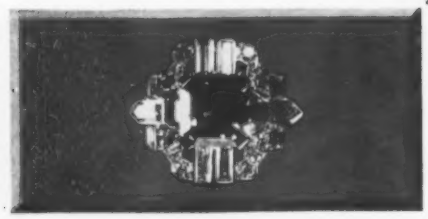
They will complete every architectural detail and prepare the back-ground for furnishings and accessories. Altman Decorators are available for Wood Panelling, Ornamental Plaster Work, Flooring, Decorative Painting and will assist in the selection of Furniture, Draperies, Rugs and Carpets, Lamps and Objets D'Art.

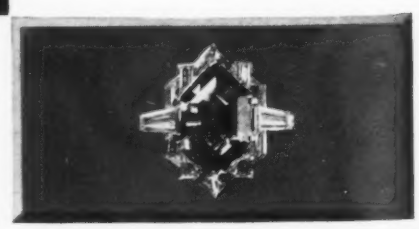
DECORATORS FOR HOMES, BOATS, PLANES—SEVENTH FLOOR



THE experience and resources of nearly a century bring to this House, from world-wide sources, rare gems of unusually fine quality. ⁂ These lovely creations are representative of a collection of great importance.







Interesting and beautiful variations of the circle brooch. Left —emeralds with diamonds; centre —a pearl, diamonds, and carved sapphire leaves; right —a charming effect in diamonds.

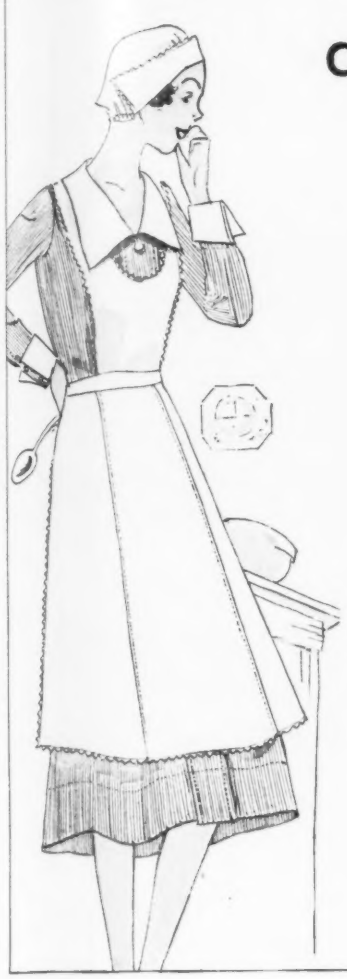
Carved rubies, emeralds and sapphires furnish the color motif for this new bracelet.

A jeweled clip of carved rubies, emeralds, sapphires and diamonds. These new clips serve as brooch, jabot pin or hat ornament.

Two sapphire rings —one emerald-cut, the other lozenge shape —of corn-flower blue color, in mountings of modern tendency.

J. E. Caldwell & Company
Philadelphia

Servants in many of America's best families are uniformed at MACY'S



. . . and their employers come to Macy's because our varieties are numerous, our fabrics and fit are fine, and our low prices are famous.

A cook is as immaculate as the kitchen over which she presides in this washable striped percale uniform. A comfortable model, long or short sleeved. Blue, green, lavender or tan. Sizes 34 to 46. $2.74. Apron, 94c. Cap, 29c.

Any domestic would look as happy as if it were her afternoon off when serving luncheon in a washable rayon uniform in black, grey, green, blue, lavender, or wine. Sizes 16, 34 to 46. $4.64. Organdy apron set, $2.74. Cap, 69c.

Tea, that graceful episode in an active day, becomes more pleasant still when offered by a maid clad in black, grey, or green washable celanese. Fitted waistline, set in belt. Sizes 34 to 40. $8.94. Organdy apron set, $2.49. Cap, 94c.

For the maid who serves dinner to one's guests — this impeccable crepe de chine frock. Nipped in waistline. Sizes 34 to 40, in black, grey, green, or brown. Washable. $14.74. Apron set, $3.94 Cap, 69c.

MACY'S

34th St. and Broadway, New York City

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

AFTER THE BIEDERMEIER
Cherry-brown mahogany with figured maple panels, embellished with polished black mouldings and inlays.

The Character and Scope of Kensington Bedroom Furniture

KENSINGTON bedroom furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

Whether the need is for a bedroom with the quiet elegance of a Georgian mansion, or the simple charm of an English cottage or Colonial farmhouse, a wide choice of distinctive and beautiful furniture is found in Kensington designs.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

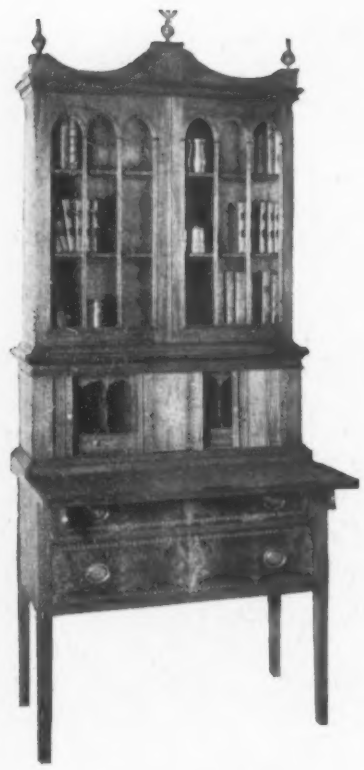
ANY MAN who has ever caulked his own boat, any woman who has ever embroidered a centerpiece, knows the warm affection which Danersk craftsmen hold for the chairs and tables they have built with their own hands. Often it seems as if this paternal regard were passed on to the purchaser, for usually the owner of these heirlooms-to-be holds them in deeper esteem with each satisfying year of possession. Not merely tables to eat upon, not merely chairs to sit on, but endowed with personalities as likably sincere as those of the sturdy Scotch and English cabinetmakers who fashioned them, these mellow pieces play a definite part in filling the home with a spirit of kindly cheer and friendliness. You are cordially invited to visit our showrooms and to inspect the hundreds of interesting Danersk pieces for every room in the house. Erskine-Danforth Corporation. Designers and makers of choice furniture. New York, 383 Madison Avenue. Chicago, 620 North Michigan Avenue. Cleveland, 11129 Euclid Avenue. *Distributors* — Boston, 132 Newbury Street. Los Angeles, 2869 West 7th Street.

DANERSK · FURNITURE

SOLD ONLY AT THE DANERSK SHOWROOMS IN NEW YORK · CHICAGO · CLEVELAND · BOSTON · LOS ANGELES (SEE ADDRESSES ABOVE)

CHARAK

Charak reproductions may be utilized to create a charming old-time atmosphere in one's home.



Sheraton Tambour Secretary, originally made about 1788. Drawer fronts are beautiful figured mahogany. The writing top folds back when not in use. A secretary for the lovers of fine furniture at a most modest price.

CHARAK reproductions are authentic in design, true in craftsmanship, and unsurpassed in quality of materials employed; yet the furniture is pleasingly moderate in price. If your decorator or dealer cannot show you Charak furniture, or if it is inconvenient for you to visit one of our open showrooms, we suggest that you send for a copy of our booklet—"The Charak Primer."

CHARAK FURNITURE COMPANY, INC.

Faithful Reproductions of
Early American Furniture in Mahogany and Maple

FACTORY AT BOSTON, MASSACHUSETTS

CHICAGO	NEW YORK	BOSTON	PHILADELPHIA	LOS ANGELES
KNAPP & TUBBS, Inc.	One Park Ave.	90 Clarendon St.	2209 Chestnut St.	R. G. BINGHAM
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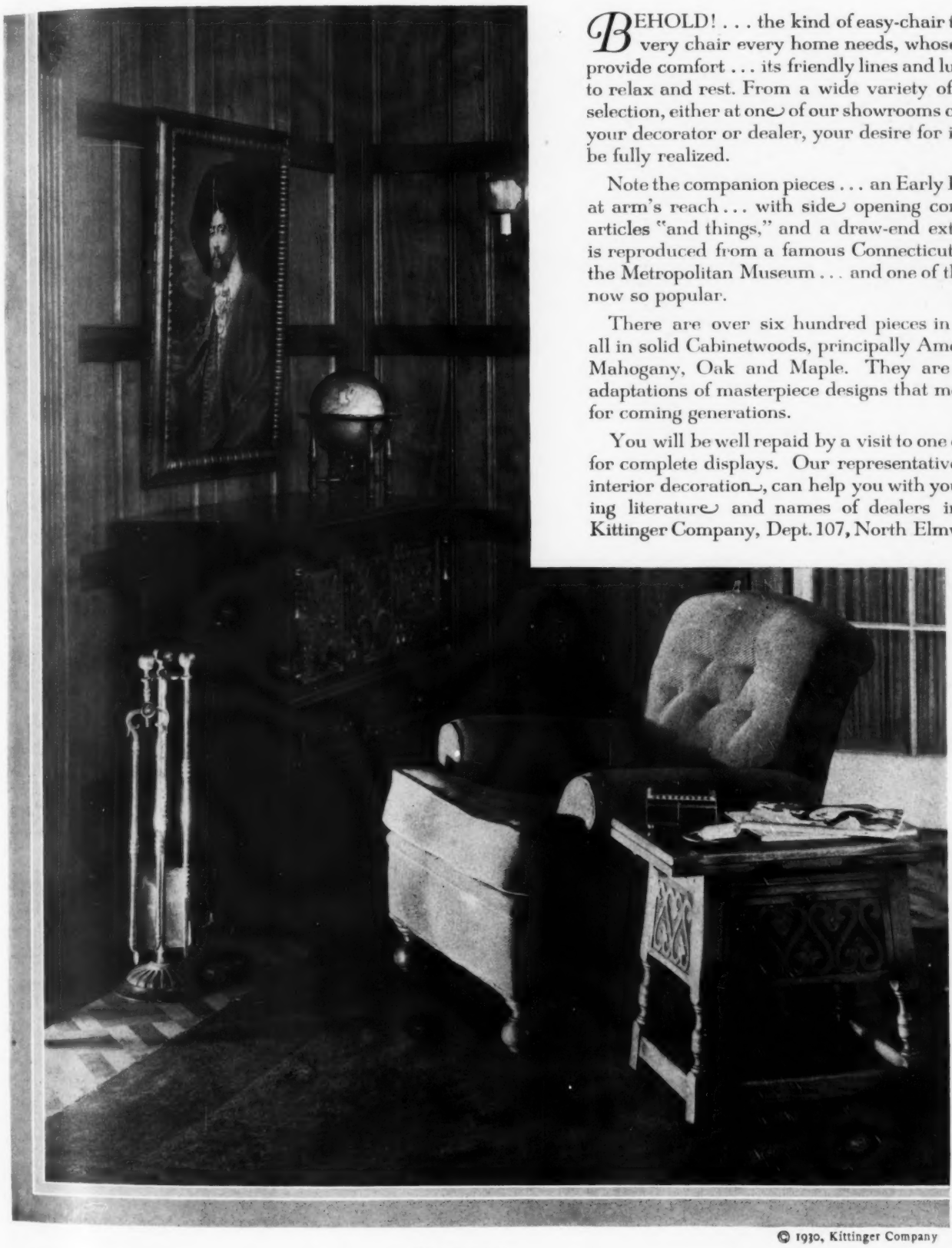
Pleasing Comfort for Your Fireside

All the strivings of modernists can never replace the dignity and charm of old masterpieces adapted to modern living



BEHOLD! . . . the kind of easy-chair that men long for . . . the very chair every home needs, whose one purpose in life is to provide comfort . . . its friendly lines and luxurious depths invite you to relax and rest. From a wide variety of coverings available for selection, either at one of our showrooms or from samples furnished your decorator or dealer, your desire for individual expression can be fully realized.

Note the companion pieces . . . an Early English end or coffee table at arm's reach . . . with side opening compartment for smoking articles "and things," and a draw-end extension top . . . the chest is reproduced from a famous Connecticut or Sunflower Chest in the Metropolitan Museum . . . and one of the many Kittinger globes now so popular.

There are over six hundred pieces in the Kittinger Line . . . all in solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak and Maple. They are exact reproductions or adaptations of masterpiece designs that mean new heirloom quality for coming generations.

You will be well repaid by a visit to one of our nearest showrooms for complete displays. Our representatives, versed in present-day interior decoration, can help you with your selections. For interesting literature and names of dealers in your vicinity, address Kittinger Company, Dept. 107, North Elmwood Ave., Buffalo, N.Y.

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SHOWROOMS

Buffalo
At Factory, North Elmwood Ave.

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205 East 42nd St.

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Kittinger
DISTINCTIVE
Furniture
BUFFALO
1866

For over sixty years makers of fine furniture in solid woods only . . principally American Walnut and Honduras Mahogany

KITTINGER

Distinctive Furniture

Celanese Fabrics Interpret Modern Decorative Art

Pierre Dutel attains a charming effect with the gossamer quality of Celanese Ninon glass curtains in this modern setting.

MODERN interiors find a perfect ally in Celanese Decorative Fabrics. Their rich beauty is in tune with the simple dignity of modern settings, while their distinctive qualities give Celanese weaves practical advantages found in no other type of textile. Celanese Fabrics hang true without weights . . . they are not harmed by dampness . . . will not shrink or stretch . . . wash and clean perfectly . . . and their colors are unusually fast. Celanese Voiles . . . Ninons . . . Taffetas . . . Satins . . . Permanent Moires are available in a wide range of lovely ensemble shades.

CELANESE

TRADE-MARK REG. U. S. PAT. OFF.

DECORATIVE FABRICS

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.

DYNAMIQUE

DYNAMIQUE CREATIONS

Woods with warmth and interesting textures . . . lines that are curved and graceful rather than extremely severe—these are reasons why DYNAMIQUE finds so definite a place in the livable homes of today.

For DYNAMIQUE—so tempered to modern living—is in easy comradeship with your period furniture, and lends itself agreeably to the scheme of your home.

Several rooms done in the modern DYNAMIQUE manner, are essential to a home that desires to keep pace with the times.

JOHNSON FURNITURE CO.

JOHNSON-HANDLEY-JOHNSON CO.

GRAND RAPIDS, MICH.

"You can do more with Tables . . .

For Less Than $50 . . . Than With Any Other Furniture You Buy" . . . says ADELINE DE VOO

Adeline de Voo, prominent New York home furnishings authority, lectures at the New York University, contributes to leading periodicals, and has developed settings for the Metropolitan Museum

THE CLOPTON

The chair-side table is as essential to the "well-being" of the living room as favorite books and magazines. The Clopton is ideal in every respect. The carving has been done by hand. Walnut or mahogany **$27.50**

Price slightly higher in West and South

THE BELMORE

The aristocrat of all tables, the tilt-top is at home in every home. The Belmore has few peers. Beautifully grained, matched-figured top, molded pie-crust rim, gracefully shaped legs, exquisitely hand-carved. Mahogany or maple . . **$49.50**

Price slightly higher in West and South

THE REGNIER

The last word in sophistication, the Regnier is a delightfully proportioned coffee table with a removable glass tray which protects the beautifully grained top and is so convenient when serving after-dinner coffee, or cocktails. Mahogany or maple, with handmatched, figured top **$30.50**

Price slightly higher in West and South

IT is positively astonishing, as Miss de Voo suggests, how much you can accomplish in beautifying your home with *a few dollars* invested in tables.

Tables, comparatively, are so inexpensive — even when created by a master like Imperial. And so many lovely things can be done with them, when properly selected and arranged! They brighten nooks and corners — add smartness and hominess to your chair and davenport groupings — lend dignity and charm to the halls — provide exquisite settings for lamps, ornaments, books — and serve numberless other practical needs while winning the admiration of your friends and guests.

To illustrate these points, Imperial has created a special group of 12 charming tables. Tables for every room and of all sorts, from the strictly formal to the daintiest colorful novelty. And all priced under $50! Many for *much* less. Three are illustrated on this page.

Leading dealers everywhere are now featuring the entire group. See them by all means! Like every Imperial creation, they are stunningly new, fashionable and well made. And each, for your protection, bears the famous trade mark *Imperial* on the green shield—for 27 years an accepted guarantee of superior design and quality in this special field.

An interesting booklet, "Tables in the Home" will be sent on request.

IMPERIAL FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN

Imperial Tables

GRAND RAPIDS

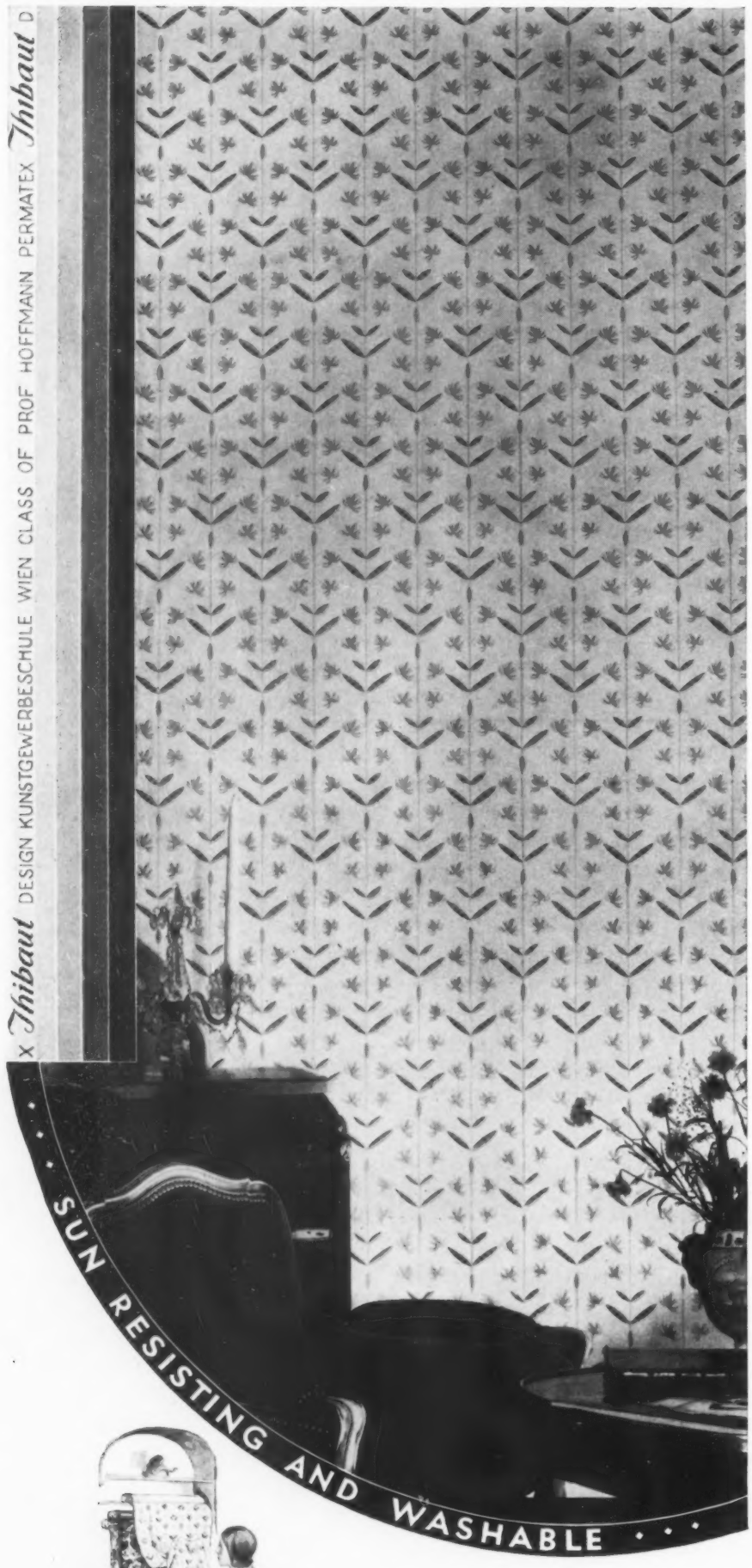
2000 Continental Patterns in this Fascinating Wall Covering!

SALUBRA—the fadeless, washable wall-covering—offers you the most unusual Continental styles and patterns imaginable. From Paris, Berlin, Vienna—Europe's leading style centers—come the inspiration for Salubra's beautiful designs, created by famous decorative artists. Many of Salubra's patterns are exclusive designs by that organization of decorative artists—the Wiener Werkstaette. Though applied to the wall like ordinary wallpaper, there Salubra's similarity to it ceases. Salubra is entirely different from the wallpaper to which we are accustomed—in design, color, texture and composition. It is really "paint-by-the-roll"—specially compounded oil colors applied on parchment paper. The technique of its manufacture creates a distinctive texture which gives depth and character to color and design—warmth and softness to the walls. Sunlight has no effect on Salubra. It is absolutely fadeless—and since Salubra can be SCRUBBED CLEAN with SOAP and WATER—thus removing all spots and stains—you may use the most dainty and delicate patterns with complete assurance that they will always retain their original colorings. For years Salubra wall-coverings have graced the finest homes abroad. Now Salubra is being used in fashionable homes and apartments everywhere in this country. Let your architect or decorator tell you about Salubra or write us direct. FREDERIC BLANK & CO., 230 Park Avenue. New York, N. Y. or 24 North Wabash Avenue, Chicago, Ill.

Salubra Pattern No. 30864 illustrated, has a background of French grey with horizontal bars of darker grey and light ochre, and vertical lines of grey and oyster. Modern flower motifs are reproduced in black, silver and grey with blossoms and berries in reddish terra cotta. This is but one of hundreds of beautiful patterns designed to harmonize with various types of interiors—Period or Modern.

Furniture by courtesy of Harrison-Delbira, New York

Salubra
REG. U. S. PAT. OFF.
WON'T FADE WILL WASH



Permatex is being widely used also as drapery and as upholstery. It can be had in three weights—the medium weight for walls, the light weight for drapes and the heavy weight for upholstery.

HERE is *new* distinction for your walls

Permatex is a startlingly new fabric. It is offered as a permanent covering for your walls—in living room, dining room, bedrooms—in fact, in the "show" rooms of your home.

Its beauty of pattern and color, its variety of modish styles, both modern and conservative, its soft enduring lustre—combining with these qualities an absolute sun-resistance and washability—are giving Permatex an undeniable vogue among those whose taste inclines them to the distinctive in home decoration and fitments.

Permatex is like no fabric you have ever known. Its very "feel" is a new experience in the sense of touch. Its sheen is permanent—crackless, sun-resistant, waterproof, indefinitely cleanable with a damp cloth, and as softly pliant as the satin it so closely resembles. There is no stickiness, no brittleness, no "peel," no greying of color.

Correctly styled to the moment, Permatex wall covering is being selected increasingly by leading interior decorators. It is obtainable at better wallpaper houses the country over.

Permatex wall covering is produced by the great Aspinook Mills, established in historic New England 35 years ago. It is an exclusive product. Ask for it, therefore, by name—Permatex. If your dealer does not carry Permatex, write us and we will send you an assortment of sample patterns and colorings.

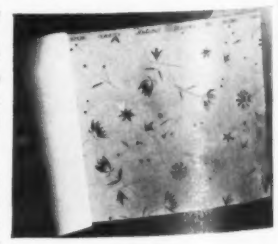
The Permatex pattern here shown—but one of many—was designed in the famous Künstgewerbeschule, in Vienna, in the class of Prof. Hoffmann and in collaboration with* RICHARD E. THIBAUT, INC., *20 West 40th St., N.Y., sponsors and distributors of Permatex wall covering.

PERMATEX

REG. U. S. PAT. OFF.

Permatex Fabrics Company
11 West 42nd Street, New York

A Division of the Aspinook Mills, Jewett City, Conn., originators and sole producers of Permatex Lustresheen and Permatex Prints.



Your decorator will be glad to show you the Thibaut book of wall coverings. It presents many new and lovely patterns in Permatex wall covering immediately available to you.

THE EXTRA VALUES of Body by Fisher are available to motor car purchasers in every price field, from $565 to $10,000.

This is an economic fact of first importance in the choice of a motor car today. It means that no one need any longer compromise with less than Fisher Body quality, comfort, convenience, safety and durability.

With this satisfying fact in mind, appraise for yourself the extra values of such body features as the Fisher adjustable driver's seat, Protecta-lok door handles, the non-glare vision and ventilating windshield, the richer and costlier upholstery and fittings, and the quieter, more durable wood-and-steel type of Fisher construction. To make certain of these Fisher Body extra values, choose one of the General Motors cars—the *only* cars with Body by Fisher.

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE

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GENERAL MOTORS

LOOK TO THE BODY

BODY by FISHER

Caught in the swirling eddies of a mountain stream, a leaf was tossed from whirlpool to ripple, yet it went on steadfastly as though to some appointed place. The leaf caught the eye of an artist and became a Planatile design . . . "Leaf and Ripple", one of the new series created by Leon V. Solon, distinguished ceramic designer.

More room for originality in the SMALLEST ROOM IN THE HOUSE

SINCE there is no more intimately personal haven than one's bathroom, where is there a better place to express freely one's decorative fancies?

Designs in tiles now inspire unusual decorative possibilities. Robertson Incised Planatile combines new designs with a color gradation which permits variable tonal values, emphasizing the design in color relief while keeping the surface relatively smooth. There is also the new satin finish—and new tile shapes. All of these distinctions make you wish that your bathroom in Planatile was more conspicuous.

The same beautiful Planatile may be used to express very effective decorative ideas in foyers, recreation rooms, sun porches and kitchens, affording more obvious opportunities for conventional display.

Let us send you a beautiful and useful hot-plate made from Planatile.

ROBERTSON *Planatile*

THE NEWEST IDEA IN GENUINE TILE

It will give you the opportunity to admire one of the new incised designs and the satin finish. Send 25c to cover mailing costs. Along with it we will send you our newest brochure, reproducing the new Robertson designs as shown in a number of attractive bathrooms and other settings inspired by them . . . also the names of tile-contractors in your vicinity who display Robertson Planatile.

ROBERTSON ART TILE CO.
TRENTON, N. J. HC2

☐ Please send free brochure on Planatile and its modern uses.

☐ Enclosed find 25c (mailing costs) for attractive hot-plate of Robertson Planatile in arbutus, peach, light green, or soft blue. (*Underline* color you want.)

*Name*_____

*Street*_____

*City*_____ *State*_____

Away at school, a gift can mean so much . . .

IT IS A SOURCE of gratification to a student at school or college to realize that good friends, perhaps a thousand miles away, still take an interest in him. A word of encouragement . . . a note from one who understands . . . a gracious remembrance . . . to a young man or woman alone for a time, these things may well be priceless.

With many, it has long been the custom to give some gift to those about to leave for school. And among people of taste and judgment, such gifts are frequently of fine leather. A collar case, in ostrich . . . a Florentine book-cover . . . a desk set or a diary . . . there are many lovely things from which they choose.

And in the great majority of cases, their selection is governed by the presence of a tiny golden keystone R. That imprint, placed upon every piece of fine leather manufactured by C. F. Rumpp & Sons, Inc., is an infallible warrant of quality.

It comes with a sense of pleasure to many of these people to reflect that the same House which now supplies the exquisite gifts they buy, has furnished articles of fine leather to their families for several generations. . . . This establishment was founded eighty years ago. The fair and honest principles responsible for its growth are still steadfastly upheld by members of the family.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At leather goods and department stores, jewelers, haberdashers and stationers.

TRADE R MARK

A . . . A dressing case, in black or brown goatskin, in pigskin, or in smooth cowhide, equipped with fittings in either black or brown to match the color of the leather.

B . . . A writing portfolio, ecru lined, containing an indexed address book and stamp case of leather, a tablet of paper, a pocket for envelopes, a holder for a pen, and a blotter-covered writing surface. Especially acceptable for a young girl, the portfolio may be had in many beautiful colors of ecrase finished leather.

C . . . A diary, for five years, equipped with lock and key. It may be had in a wide variety of leathers and colors.

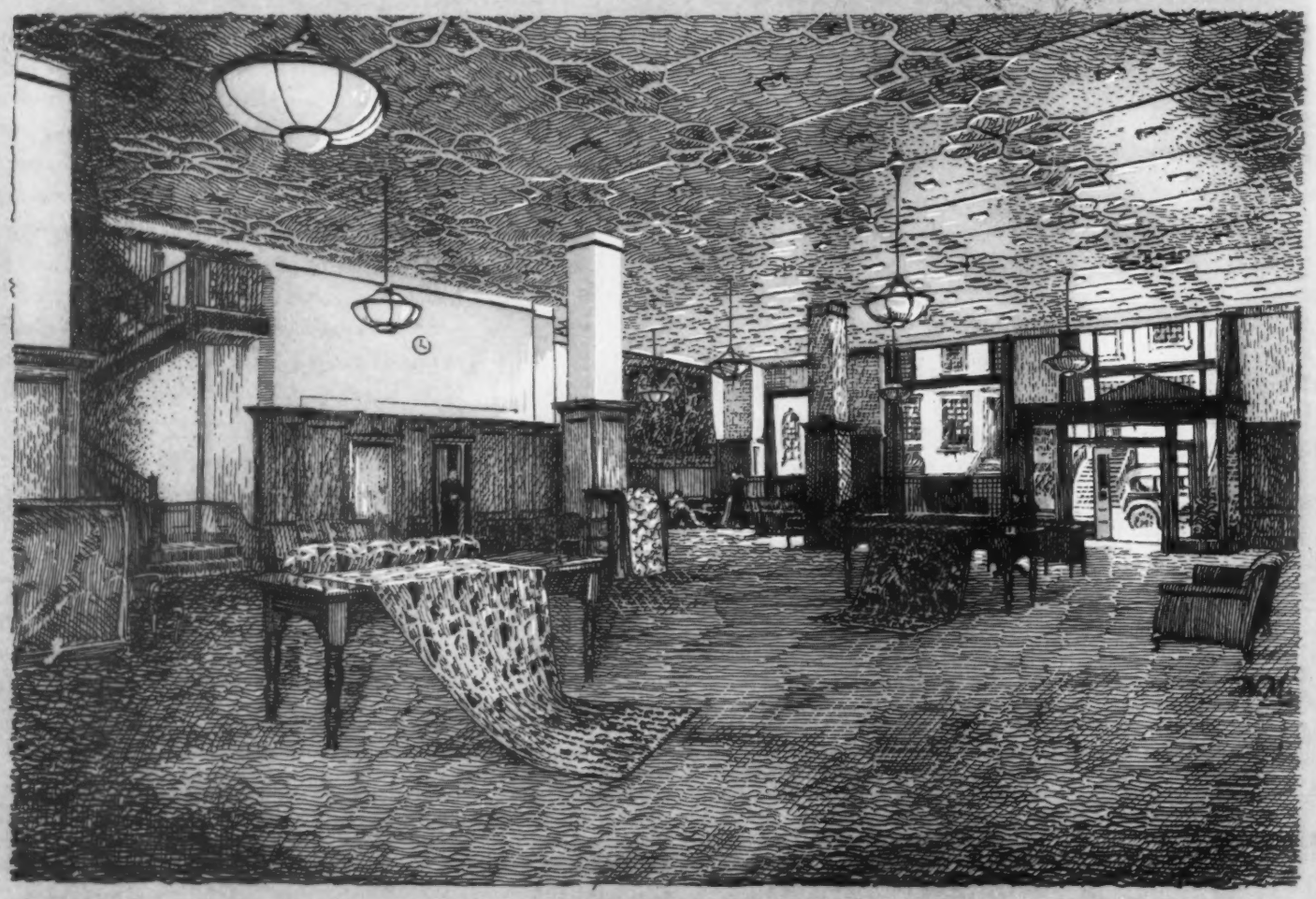
D . . . A bill-fold, designed to accommodate the new currency; there is, as well, a pass compartment and a section for cards. A slide fold permits the carrying of any quantity of money without buckling. Other wallets hold bills of either size.

C. F. RUMPP & SONS, INC.

By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

IMPORTED
UPHOLSTERY *and* DRAPERY FABRICS



The interior of the new building of Johnson & Faulkner is light, roomy and studiously designed for the convenient display and handling of decorative fabrics. Here one will find assembled a comprehensive showing of the finest decorative materials from the British Isles, France, Belgium, Italy, Germany and far-off India; included are many authentic reproductions of old historic designs. Decorators and their clients are cordially invited to visit the new building, and to avail themselves of the many advantages to be found in these modern showrooms.

JF

JOHNSON & FAULKNER

Established 1823 — 43-49 EAST 53RD STREET, NEW YORK — *Wholesale Only*

BOSTON 420 Boylston Street · PHILADELPHIA 1528 Walnut Street · CHICAGO 1512 Heyworth Building · PARIS 50 Faubourg Poissonniere · SAN FRANCISCO 442 Post Street · LOS ANGELES 816 South Figueroa Street

for a twentieth-century game room . . .

King, Queen, Bishop, have all gone modern for the sophisticate's chess-board. Planes of gleaming bronze, gold-bronze and silver are skillfully fashioned into chessmen, chess table and chairs ● The Sterling Bronze Company, makers and designers of fine metal-work, present fixtures and furnishings in the contemporary manner or in authentic period design ● Selections may be made from our showrooms or designed to your individual order.

STERLING BRONZE COMPANY

18 EAST FORTIETH STREET
NEW YORK CITY

A Mantel from Leeds Castle, held by the Crown *from* 1280 *to* 1553

BY ITS distinguished antecedents, as well as by its design and proportions, this regal chimney-piece from Leeds Castle, Kent, England, offers the collector and antiquarian an *objet d'art extraordinaire.*

Removed from Leeds Castle but a few years ago, by special arrangement with the owner, this massive and magnificently carved mantel achieves, through its unique historic associations, an unusual significance to all who are familiar with the life and traditions of that famous monument to England's past . . . the Castle of Leeds.

Leeds Castle, amazing as it may seem, is of such antiquity that its very origin is obscured. It is said that the present site bore a fortress or castle as far back as 857, during the reign of Ethelbert II, King of Kent. Subsequently destroyed and rebuilt—we first find this ancient stronghold the subject of accurate historical record some 400 years later. For Leeds was so greatly favoured by England's rulers that it was retained as a royal possession from the time of Edward I (1280) until Edward VI (1553).

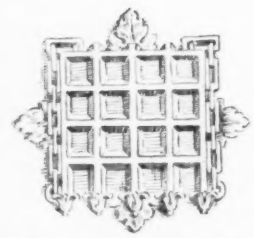
During this period in the hands of the Crown, which covers nearly three centuries and spans the lives of thirteen of England's rulers, Leeds Castle was so intimately identified with the stirring events of these times that to relate its story would be to retell the History of England, herself.

The dignity and beauty of this superb mantel reveals its royal heritage from the past. Rarely is a piece of such importance and historical traditions offered to the public.

Our ability to bring it to this country is a significant commentary on the scope and importance of our foreign connections . . . and the diligence and enthusiasm with which we search the far corners of the world for the rare and unusual fireside fittings which fill our Galleries.

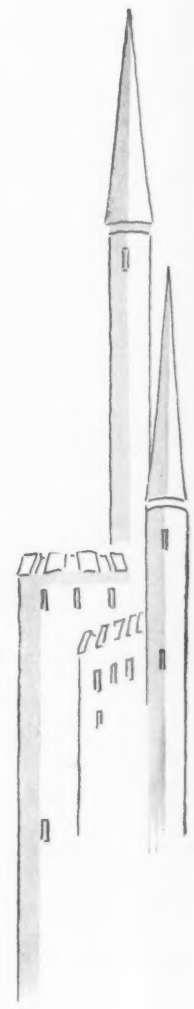
If you cannot visit us in person, may we send you a booklet describing the activities of this house?

Address us at New York, Department HG



The Center Crest

This shows the detail of the center crest which is the famous badge of the houses of Tudor and Beaufort—a *Portcullis*—the grating suspended by chains and used to defend the entrance to a castle.



WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

that famous stronghold,

JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

ENTRANCE TO THE HOME *of Judge William E. Hirt, at Erie, Penn. Brick as well as wood homes are made more beautiful by painting with Outside Barreled Sunlight.*

The sparkling new whiteness of Judge Hirt's home has caused much enthusiastic comment.

Fine Homes Everywhere made more beautiful with this Modern Paint

INEVITABLY they attract and hold your attention . . . *Homes of real distinction.* Intensely white, richly lustrous, they stand out among their neighbors. Painting with Outside Barreled Sunlight has given them new personality . . . new charm.

Owners are delighted. Never before have they seen such beautiful whiteness. Painters, too, are enthusiastic. Not only does Outside Barreled Sunlight enable them to do a more satisfactory job, but the result often brings unsolicited orders.

Outside Barreled Sunlight is made by an adaptation of the exclusive Rice Process which perfected Interior Barreled Sunlight, the famous paint enamel used on walls and woodwork of thousands of fine homes.

Outside Barreled Sunlight costs a few cents more per gallon than "just paint," but the difference is amply justified by lasting beauty and durability.

Send today for a free booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 15-J Dudley Street, Providence, R.I. Branches: New York, Chicago, San Francisco. Distributors in principal cities. (For Pacific Coast, W. P. Fuller & Co.) Retail dealers everywhere.

OUTSIDE Barreled Sunlight

Reg. U. S. Pat. Off.

BOTH FORMS OF BARRELED SUNLIGHT *are sold in cans of all sizes, 5-gallon buckets, and large drums. Extremely easy to tint any desired shade with oil colors. Quantities of 5 gallons or over tinted to order at the factory, without extra charge.*

U. S. GUTTA PERCHA PAINT CO.
15-J Dudley Street, Providence, R. I.
Gentlemen. Please send me—
☐ Your booklet *"The Whitest White House in Town"*
☐ Information on Interior Barreled Sunlight

Name_____

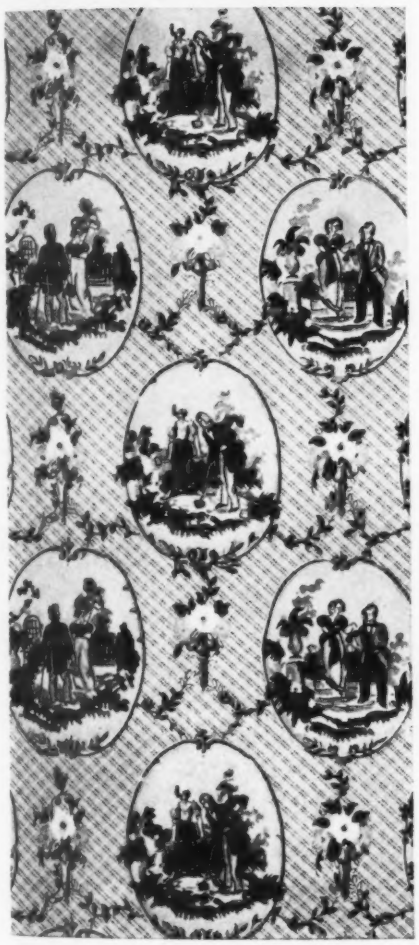
Street_____

City_____ State_____

☐ Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.

Recaptured for

MODERN WALLS



No. 6913—*"Summer Days"*—There is good humour in this paper . . . with its cheerful puff-sleeved ladies, and gallant gentlemen. A gay, quaint pattern, particularly effective for a Colonial room.

No. 6846—*"The Shepherd's Romance"*—French in feeling . . . with the romantic design reminiscent of Jouy . . . Its fine balance makes a decorative background at once restful and individual.

Fascinating little figures bring to your room the modes and manners of the past . . . the little bergére in a romantic French pastoral, colonial beaux and belles at croquet. Recaptured in these Strahan papers, romantic scenes of another day become a vivid, knowing part of your decorative scheme . . . Whether your plan of decoration calls for chinoiserie tracery, or a strikingly modern conception—there is a Strahan paper that will add authority to your room . . . For more than forty years, the decorative beauty of Strahan papers has been appreciated in the finest homes . . .

Ask your dealer to show you Strahan papers.

THOMAS STRAHAN COMPANY

Established 1886

FACTORY: CHELSEA, MASSACHUSETTS

NEW YORK SHOWROOM:
417 FIFTH AVENUE

CHICAGO SHOWROOM
6 NO. MICHIGAN BLVD.

YOUR FLOORS CAN BE AS MODERN AS THEY ARE BEAUTIFUL...WITH ZENITHERMI

Zenitherm flooring in the Entrance Hall of the Park Avenue apartment of Mrs. J. L. Johnston.

Black, Havana brown, and two soft shades of gray were used with charming effect. Zenitherm's range of twenty-one color tones blend or contrast perfectly with any scheme of decoration—Period or modern.

Barton, Price and Willson, Inc., Interior Decorators, New York.

ZENITHERM is the smart new vogue in *floors—and in walls, too!* It is the modern decorative basis for fine interiors—and is being used with outstanding success by leading architects and decorators all over the country.

Zenitherm expresses individuality! Its colorings (and there are twenty-one to choose from) are soft, vivid, or contrasting—as the decorative plan may demand. Another feature of Zenitherm's versatility is its easy adaptability to Old World designs or Modern Motifs.

For, while Zenitherm looks like some rare Italian marble, it is a fabricated material which may be sawed, nailed, and worked like wood! Zenitherm is also weatherproof, fire-resistant; and can be kept spotlessly clean with soap and water. If used for outer walls or terraces, it actually toughens on exposure to the elements.

If you are thinking of building or remodelling—ask your architect or decorator about Zenitherm. Or, write us direct.

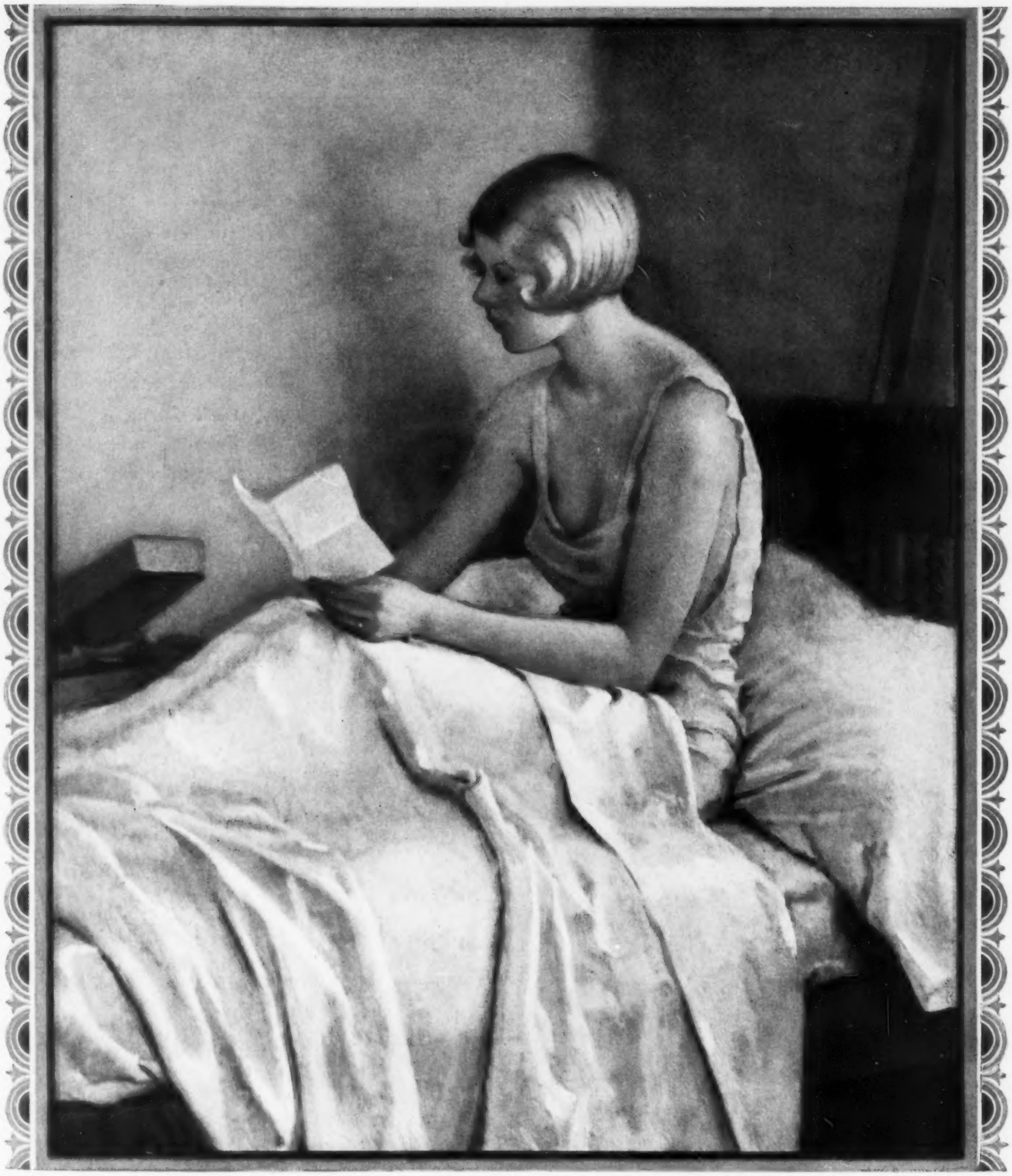
A. G. H. Rinaldi

ZENITHERM

For Walls and Floors

ZENITHERM COMPANY, INC., KEARNY, NEW JERSEY
110 E. 42nd St., NEW YORK

PHILADELPHIA • CHICAGO • BOSTON • SAN FRANCISCO • DETROIT



White sheets that gleam like rippled silver

"WAMSUTTA Percale sheets are whiter as they come from the mill and whiter after use than other cotton fabrics" . . .

"Ordinary soap and water keeps them white without the use of chemicals . . ."

These are the matter of fact statements of a laundry superintendent and a hotel manager.

The gleaming whiteness of Wamsutta Percale sheets and pillow cases was never more perfectly shown than in this painting by Elizabeth Paxton . . . and, with it, the exquisite fineness of their texture that can make your bed not only a thing of beauty but the most deliciously comfortable place in the whole wide world.

WAMSUTTA MILLS, New Bedford, Mass.

New York Sales Office, 40 Worth Street

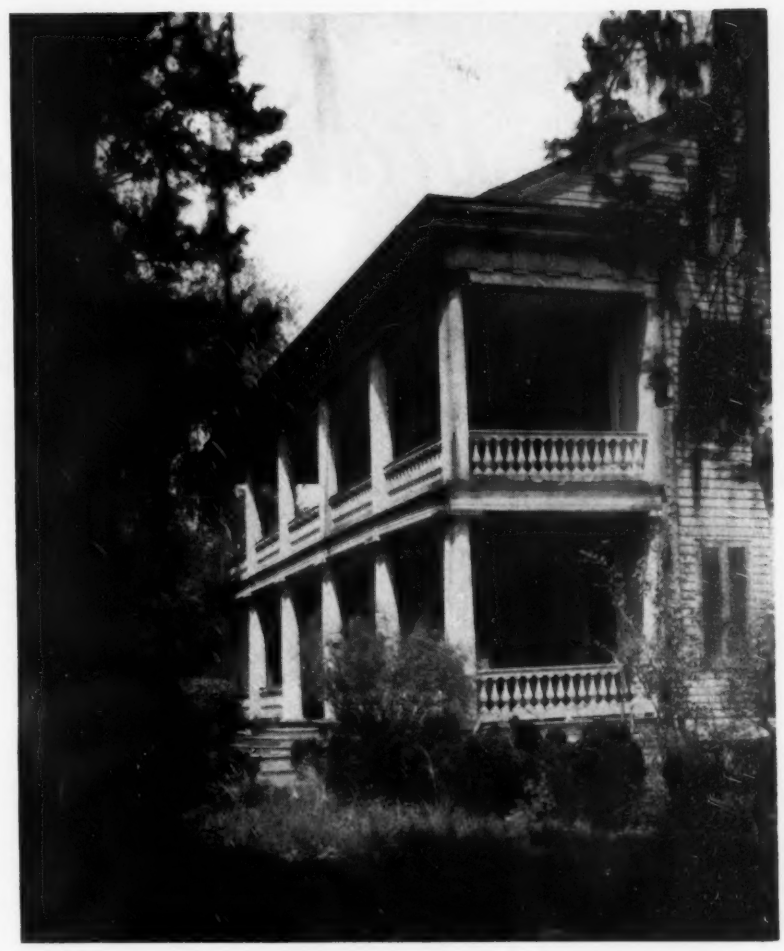
WAMSUTTA PERCALE SHEETS & PILLOW CASES

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

En Route

Unnumbered miles slip away from the Limited . . . sagebrush and sand and a painted desert . . . mountains stark above timber line. But through all the changing scene, this cigarette will be your best companion. Fragrant, refreshing, *dependable*, it adds the flavor of enjoyment to your journey. . . . And whether you travel three days or three hours, you know that you're *going* some place, when you go with Camels.

© 1930, R. J. Reynolds Tobacco Company, Winston-Salem, N. C.



An old-timer of the Old South. The Tidewater Red Cypress on this plantation dwelling in Southern Louisiana has served well over one hundred years. Photograph by Tebbs & Knell.

One century is too short to test the endurance of *Cypress*

HUNDREDS of Early American houses, built of Tidewater Red Cypress (Coast Type) before the Revolution, are still in sound and serviceable condition.

Their successful battles against 150 . . . 200 years of attacking weather testify to the great endurance of this rugged lumber.

As an ever-increasing number of home-owners recognize the long-run economy in such durability, architects are enabled to increase continually their specifications of Tidewater Red Cypress.

Architects have long favored the Wood Eternal, especially for exterior use—not only because of its lasting qualities, but also because of its easy workability, even surface, and tight coherence with paint.

The Tidewater Red Cypress on this charming residence in Montclair, N. J., should still be young and repair-free one hundred years from now. Arthur T. Remick of New York was the architect.

For an exquisite interior

Many prominent architects are using large quantities of Tidewater Red Cypress to achieve beautiful interior finishes, for its exquisite grain enhances the beauty of any room.

Illustrations of their work have been compiled in "A Book of Interiors" to show you the different ways the Wood Eternal can be used to attain delightful effects.

For your complimentary copy write to the Southern Cypress Manufacturers' Association, Jacksonville, Florida.

If your dealer is not stocked with Tidewater Red Cypress, he can get it for you quickly—or you can write direct to any of the Association Mills listed below.

TIDEWATER RED CYPRESS

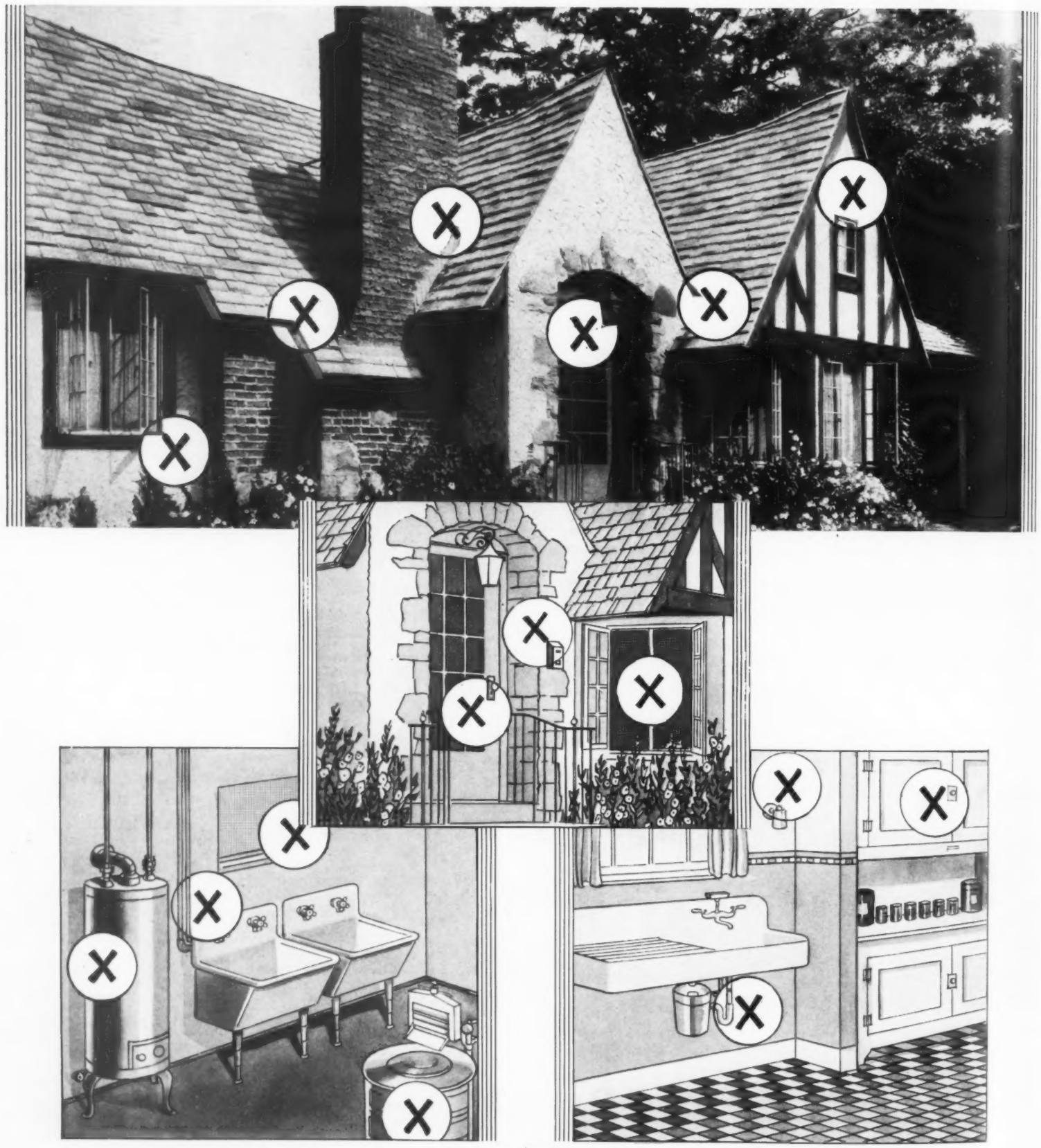
(COAST TYPE)

THE WOOD ETERNAL

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association, Jacksonville, Fla.:

Big Salkehatchie Cypress Co., Varnville, S. C.
Burton-Swartz Cypress Co., Perry, Fla.
Cummer Cypress Co., Jacksonville, Fla.
Everglade Cypress Co., Loughman, Fla.
Reynolds Bros. Lumber Co., Albany, Ga.
Wilson Cypress Co., Palatka, Fla.

"X *marks the spots*" where



ANACONDA
from mine to consumer

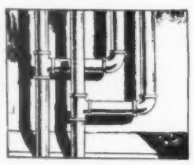
ANACONDA COPPER

rust can invade your home!

In building or buying a home, there are so many things to consider that it is easy to overlook important items of construction: fundamental details that will mean so much to the comfort, appearance and economy of the home you are to own. The purpose of this advertisement is to remind prospective home-owners of the importance of durable metals, particularly when concealed or installed in inaccessible places, and to point out some of the places where Anaconda Copper, Brass and Bronze save unnecessary upkeep expense.

X GUTTERS, RAIN-PIPES AND FLASHINGS provide roof drainage. When made of rustable metal leaks are inevitable. Repairing and replacing are necessary. Flashings being inaccessible are particularly expensive to replace. Roof metal work of Anaconda Copper, which *cannot* rust, is as permanent as the house itself and costs less in the long run.

X WATER PIPE: Discolored water in your morning tub ...rust-stained laundry...only a thin trickle of water when the faucet is turned on...costly repairs and replacements are all inevitable results of rust's attack on water pipe. Anaconda Brass Pipe *cannot* rust and leak, nor clog with rust deposits. Its use is an important economy.

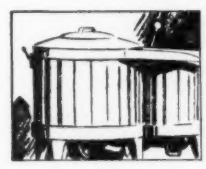


X SCREENS are essential to health and comfort. If made of rustable metal, they soon fail. Surface protection merely *retards* rust; does not *prevent* it. Screens of Anaconda Bronze (strengthened copper) Wire *cannot* rust. Their useful service life is limited only by accidental breakage. And they cost but little more than screens that will rust.

X HARDWARE: The metal of which the hardware is made may seem an unimportant detail, yet no item of home building is subject to harder use. Plating of the hardware is only temporary protection. When it rusts, no detail contributes more to a run-down appearance of the home. This can never happen if *solid* brass or bronze hardware is used.

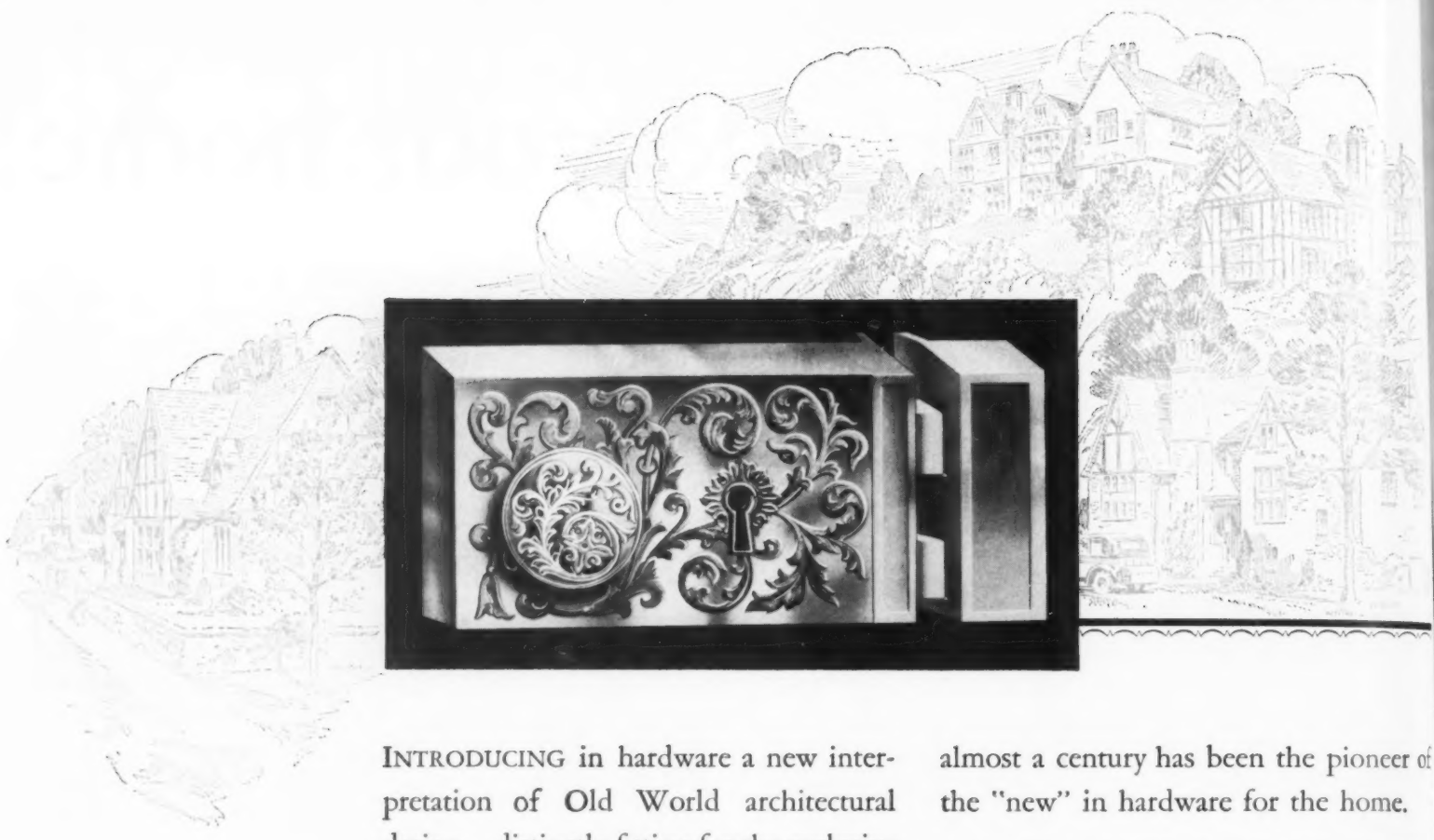
X HOT WATER TANKS: Rust can seriously impair the hot water system if the storage tank is made of rustable metal. Tanks made of Copper or Everdur (strengthened Copper) *cannot* rust. A tank made of either of these durable metals used with Anaconda Brass Pipe will assure a full flow of clean water always, and is cheaper in the end.

X WASHING MACHINES: You and your laundress know how ruinous rust spots are to clothes. No one wants fine silks and linen to be subject to this damage. Washing machines with copper tubs, plus brass pipe and a rust-proof tank in the water system, eliminate the danger of rust spots. Many leading manufacturers make the tubs of Anaconda Copper.



Among other places in the home where copper, brass and bronze eliminate rust and save upkeep expense are lighting fixtures, sash chains, weather-strips, roofing nails. Complete details on the economy and durability of Anaconda metals in the home are embodied in the free booklet, "Rust-Proofed". Write for your copy to The American Brass Company, General Offices, Waterbury, Conn.

AND BRASS *Can't Rust*



Classic Masterpieces in Hardware by RUSSWIN

INTRODUCING in hardware a new interpretation of Old World architectural design—distinctly fitting for the exclusive suite, the restful foyer, the fine town house, country home or manor.

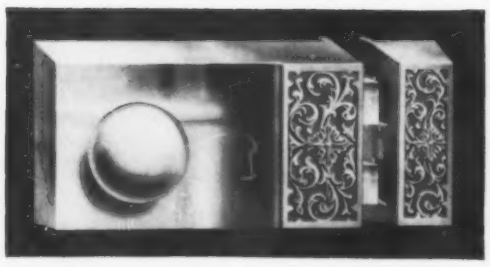
Massive in appearance with a rugged durability further enhanced by delicate arabesque traceries, RUSSWIN Rim-locks—like all RUSSWIN Hardware—are made of the finest metals, brass and bronze ... every one of their component parts are hand-fitted by craftsmen, that their rare beauty and charm shall have a like perfection of workmanship.

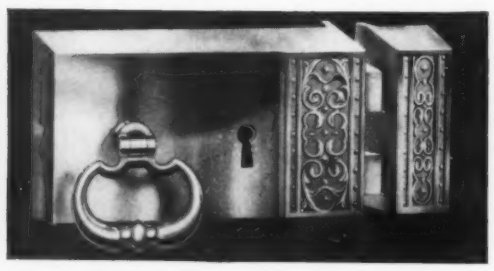
The four designs shown herewith are the latest development of RUSSWIN, which for almost a century has been the pioneer of the "new" in hardware for the home.

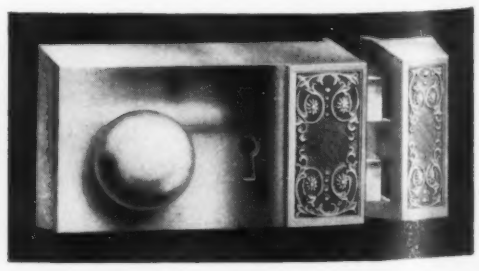
Inside and out, the quality of RUSSWIN Rim-locks is built to give years of lasting, trouble-free satisfaction . . . hardware you will be proud to live with and which will be a fitting expression of good taste for all years to come.

Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor) New Britain, Connecticut—New York, Chicago, London.

R&E SINCE 1839
RUSSWIN
RUSSELL & ERWIN
DISTINCTIVE HARDWARE
Hardware that lasts — Base Metals of Bronze or Brass





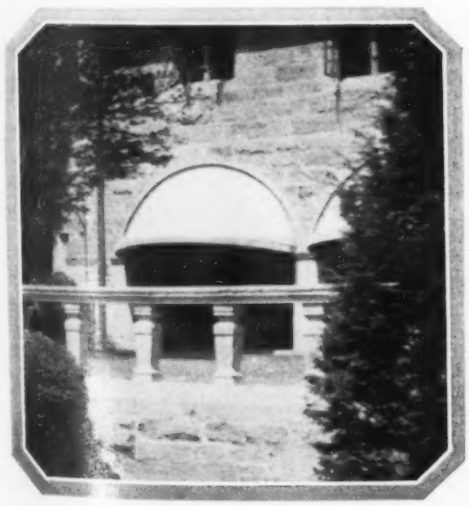


For the Architect's convenience RUSSWIN Hardware is illustrated and described in Sweet's catalogue, pages C-3137—C-3216.

Residence, Oyster Bay, Long Island. Walker & Gillette, Architects.

STONE'S BEAUTY NEVER CHANGES BUT COST IS NOW FAR LESS

Write for literature on use of Indiana Limestone for residences



Detail, Residence, Greenvale, L. I. Roger H. Bullard, Architect.

NOT only has the cost of building a house of natural stone been reduced, but greater beauty can now be secured.

From our vast quarries we select pieces of Indiana Limestone of such varied color, texture and pattern that a wall surface of unusual beauty is assured. To lessen cost, this stone is sawed on four sides into strips by machinery. Then shipped direct to the building site.

There it is broken into lengths and laid up in the wall just as brick is laid up. This stone and this method of use we call ILCO Riplstone. You can be surer of satisfaction by using ILCO Riplstone than if you use local stone. And because of the labor of making local stone ready for the wall, our stone will probably cost less.

Never before has there been such an opportunity to build enduring beauty into the small house. The soft color-tones of ILCO Riplstone become more beautiful with age. The stone exterior needs no attention. It will prove an economy in the long run.

We should like to show you beautiful houses built of Indiana Limestone the ILCO way. Send for our literature. Please mention your architect's name. The coupon will save you time.

Box 1950, Service Bureau,
Indiana Limestone Company, Bedford, Indiana.

Please send booklet and other information regarding ILCO Riplstone.

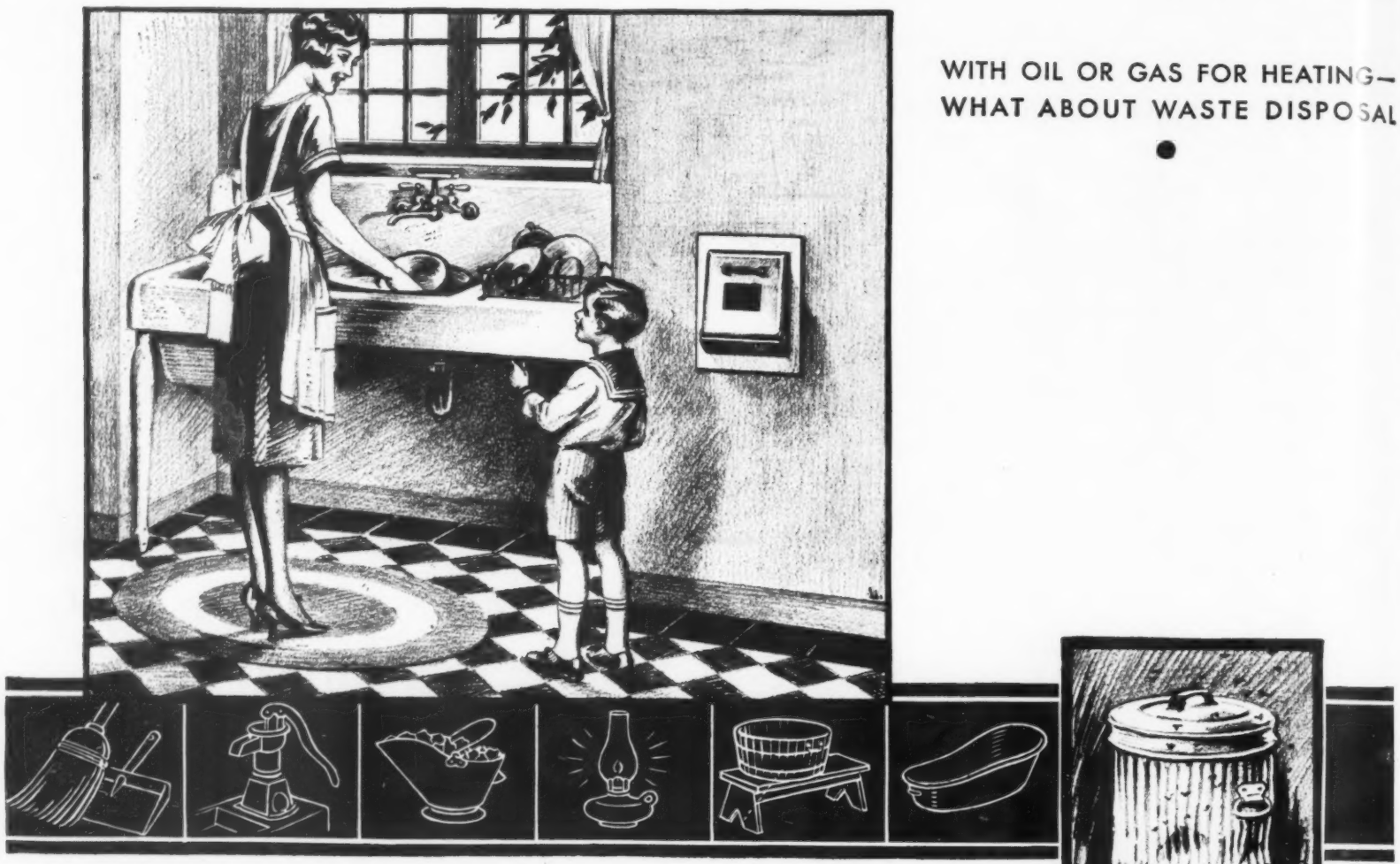
Name .....

Street .....

City ..... *State* .....

Architect .....

INDIANA LIMESTONE COMPANY · *General Offices:* Bedford, Indiana · *Executive Offices:* Tribune Tower, Chicago



WITH OIL OR GAS FOR HEATING—
WHAT ABOUT WASTE DISPOSAL

KERNERATOR
has abolished the last great housekeeping INCONVENIENCE

Progressive improvement of household utilities has, long ago, wiped out even the memory of most old-fashioned items of home equipment. The dust-pan, the cistern pump, old-style heating and lighting, primitive laundry equipment are just history.

The domestic incinerator is an accomplishment among modern "wife savers". It is demanded in the better home and apartment and its presence is more and more the usual thing in even the modest cottage.

The Kernerator is the modern way. It does away with the inconvenient, unsightly and unsanitary garbage can, and solves the problem of rubbish disposal that is so serious with modern fuels.

Ask your architect about Kernerators or send for attractive booklet.

KERNER INCINERATOR CO., 1230 North Water St., Milwaukee
OFFICES IN 150 CITIES

KERNERATOR
REG U.S. PAT OFF.
INCINERATION
FOR NEW AND EXISTING BUILDINGS

WITH OIL OR GAS FOR HEATING—
WHAT ABOUT WASTE DISPOSAL

WHEN September frost probes your memory of last winter's heating troubles—outch and double outch! That nasty twinge is a warning that if your boiler troubles are to be banished before next winter, you had better be about it. Can you laugh at these probing questions? Did your cost of heating last winter make you groan? Was your boiler exasperatingly slow to heat the house on cold mornings, and did the family have to shiver until mid-forenoon? Did your boiler let you down completely on extra cold days and flatly refuse to make the house comfortable no matter how much fuel you burned?

Fundamentally all heating troubles are due to a lack of efficiency in the boiler used. The only remedy is to get rid of the inefficient boiler and install an efficient one in its place. That means a boiler with plenty of Fire Surface. Economy and comfort alike depend upon it.

The New Smith "16" Boiler for small-to-medium size homes has more fire surface than any other boiler made of the same grate area—enough to absorb economically all the heat your house

SEPTEMBER FROST

Probes Your Memory

THE H·B· SMITH

BOILERS & RADIATORS

Used in fine homes and buildings since 1860

The H. B. Smith Boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building.

of Last Winter's HEATING TROUBLES

THE NEW SMITH NO. 16

will ever need. It makes available for small-to-medium homes the same welcome comfort and economy that the H. B. Smith Mills Boilers Nos. "24", "34" and "44" have been giving owners of large houses and mansions for over fifty years. Burn coal, coke, oil or gas as you please. The results are the same.

Don't take our word for it. Ask your Architect, Engineer or Heating Contractor about H. B. Smith Boilers. Only, do it now before winter begins. Meanwhile, send for free copies of our two books, "The Smith 16" and, "Does it Pay to Install an Oil Burner."

THE H. B. SMITH CO.
Dept. K-30, Westfield, Mass.

Gentlemen: Without cost or obligation to me, please send me a free copy of your two books, "The New Smith 16" and "Does It Pay To Install An Oil Burner."

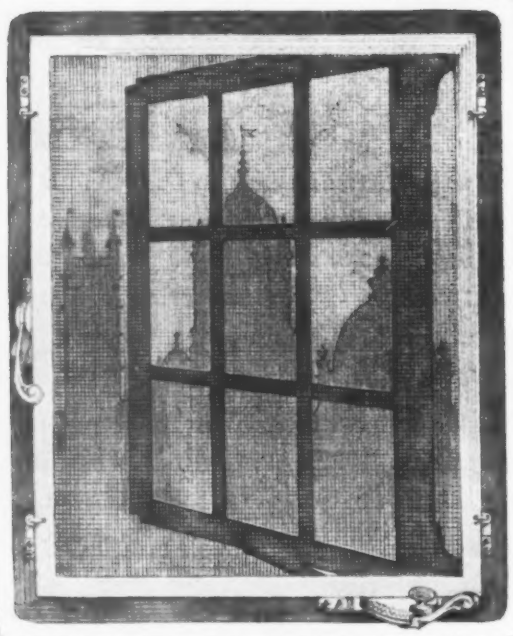
*Name*_____

*Street*_____

*City*_____ *State*_____

INTERNATIONAL CASEMENTS

Residence, Great Neck, L. I. — Julius Gregory, *Architect*



THIS charming house is an excellent example of the modern trend in architecture; the International Metal Casements are a pleasing, practical detail.

SCREENED CASEMENTS

International Metal Casements—both Custom-built and Cotswold—now are available equipped with screens. Furnished with special hardware, the casement may be opened and closed without disturbing the screen which, however, may be detached instantly to operate awnings or clean windows.

Catalog will be sent upon receipt of ten cents.

INTERNATIONAL CASEMENT CO., INC., JAMESTOWN, NEW YORK

AGENTS IN PRINCIPAL CITIES

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO

Your Home Re-valued

you save the entire cost in 5 to 7 years

SEE HOW EASILY AND QUICKLY CREO-DIPTS CAN BE LAID OVER OLD SIDING AND ROOF

YOU CAN GIVE your home a freshness and a beauty that it never had before—simply by putting Creo-Dipt Stained Shingles right over the side-walls and roof.

No expensive structural changes are necessary when you use Creo-Dipts. That's one reason why the first cost is so low—usually no more than two re-paintings. And once Creo-Dipts are on your house, they save you enough in reduced upkeep and fuel bills to pay their entire cost in 5 to 7 years. That is because genuine Creo-Dipts are made only from selected red cedar, stained under pressure by a patented Creo-Dipt process which forces preserving oils and 35% more color deeper into the wood. Red cedar shingles themselves are a natural insulator—and when they are protected by the Creo-Dipt process, no wonder Creo-Dipt owners pay 15% to 25% less for fuel.

You can choose almost any shade or color you like. The home shown on this page, with Creo-Dipt silver white on the sidewalls and No. 232 brown on the roof—shows only one of the many charming color combinations.

Ask your architect, lumber dealer, or builder about refinishing your house with Creo-Dipts. Your Creo-Dipt dealer can make you a definite price for the whole job—and you can pay for it in convenient monthly installments, if you like. Meanwhile mail the coupon with 25 cents for interesting photographs and a color chart. Leading lumber dealers everywhere stock genuine Creo-Dipts.

CREO-DIPT
Stained Shingles

STAINED UNDER PRESSURE

OTHER CREO-DIPT PRODUCTS

CREO-DIPT BRUSHCOAT STAINS. Preserve and renew the colors of old shingles. Creo-Dipt Stains are inexpensive. Easy to apply. Ask your dealer or mail coupon.

CREO-DIPT DIXIE WHITE. A special Creo-Dipt preparation for true Old Colonial flat-white effect. Used on shingles, siding, brick, stone or stucco. Avoids that "painty" look—lasts for years.

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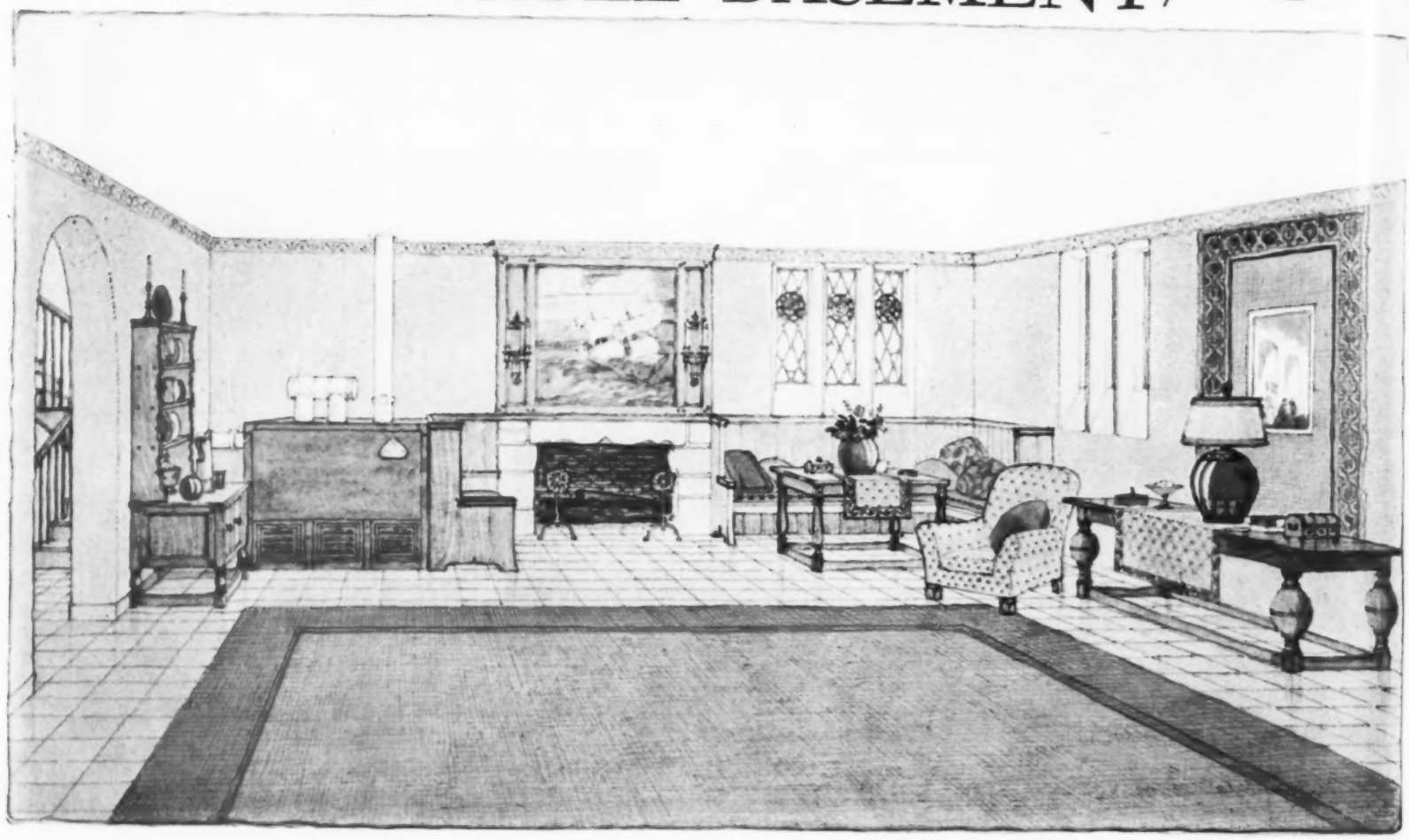
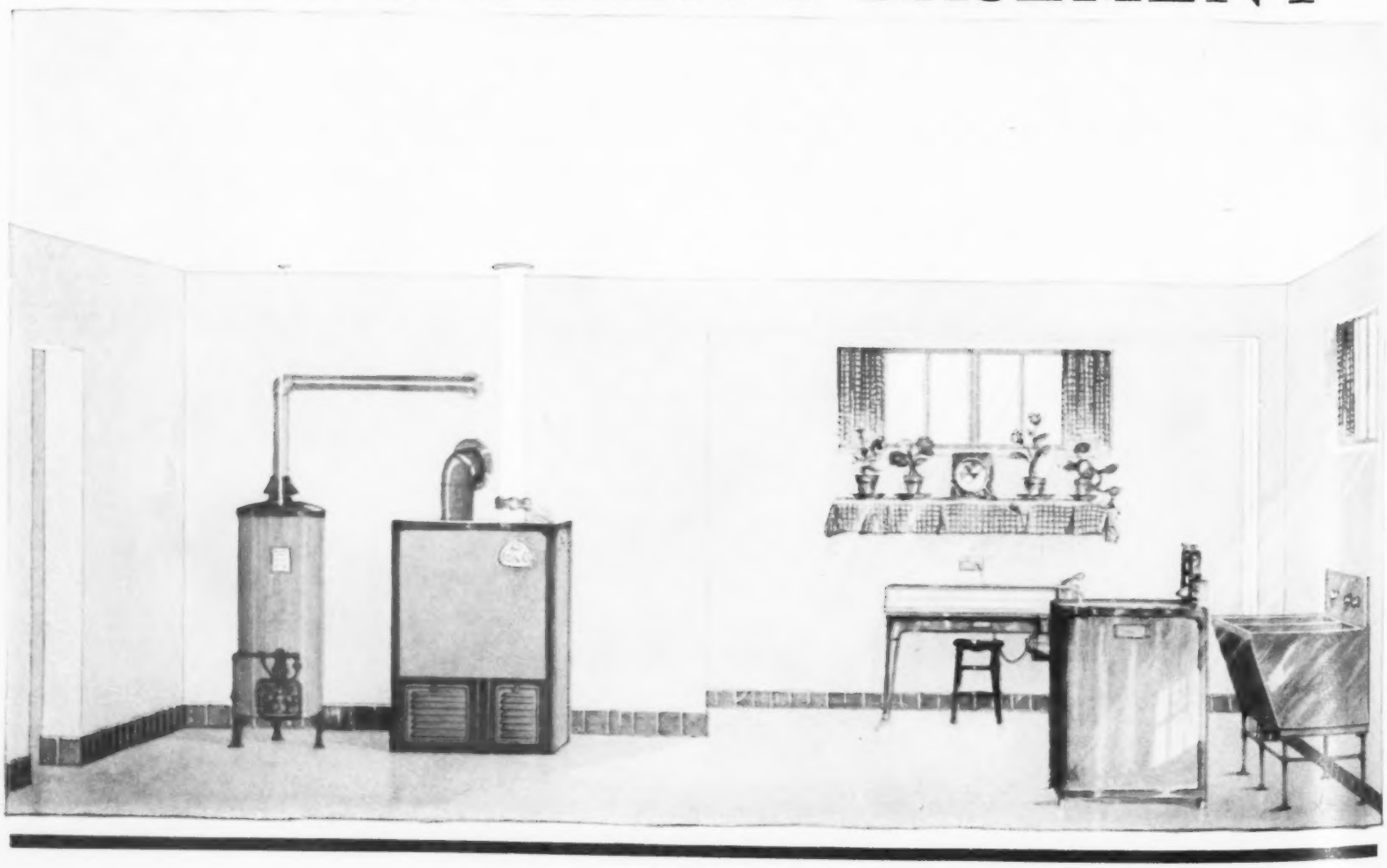
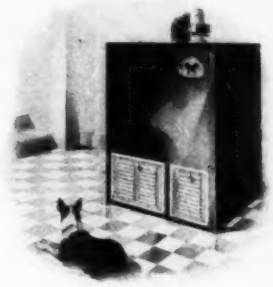


or the UTILITY BASEMENT





there should be just one standard for the heating plant. It should give you complete cleanliness and absolutely automatic operation and control, without fuel storage or deliveries. To accept anything less modern, is to start your new home under a heavy handicap.

◂ Don't be satisfied merely to select the *type* of heat you prefer — steam, vapor, hot water or warm air. See to it that you get a heating plant which will supply the heat amply, uninterruptedly and with an irreducible minimum of human attention. Remember — the finest possible installation of piping or ducts is at the mercy of the heating plant in the basement. Nothing can make up for a faulty furnace. ◂ Fortunately for home-owners, the finest heating plant available costs relatively little more than an inferior furnace. ◂ Bryant Automatic Gas Heating has been called "the greatest single convenience ever offered the American home." *And you can afford it.* ◂ With Bryant Gas Heating you can — throw away your coal shovel — junk your ash can — eliminate all fuel storage of any kind — make a single match your winter's kindling — tend furnace by the calendar, not by the clock — lighten the daily housework — save rugs, paint and upholstery — postpone redecorating — do away with dangerous ups-and-downs of inside temperature — hold temperatures constant within a single, thermometer-measured degree — live in a warm house, sleep in a cool one — laugh at blizzards — enjoy winter — and *let your pup be your furnace man!*

Use the coupon, or phone any office listed below, to secure complete information in regard to Bryant Heating. If you desire, we can then arrange to supply you with a dependable advance estimate of the cost of BOTH installation and operation in your particular home, old or new. And without obligation on your part.

A word of caution . . . to those about to build or buy a home

YESTERDAY has passed. Don't accept yesterday's standards in the furnace room.

The day of hand-fired heating is nearly over. Beware of a house that is "1930 upstairs, 1890 in the basement."

Be sure to install automatic heating, both as a constant comfort and delight to your household and as a necessary protection to your investment in case of re-sale.... Modern America has passed beyond the stage of accepting the inconvenience, dirt and irregularities of hand-fired heating.

Don't tie up your money in a house that is out-of-date before you move in. The easiest way to insure yourself against the depreciation which results from an antiquated furnace room is to install

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A NUMBER of interesting style tendencies are apparent in the new fall fabrics for interior decoration. Chief among these is a return to elegance, with a decided feminine influence evident in both designs and types of material. Fine brocades, damasks, satins and silk velvets are in demand, particularly satins and brocades in antique finish. While 18th Century English patterns continue to predominate, there is a strong trend towards French motifs, particularly of the Directoire and Empire Schools. Early American and Federal patterns are still a large factor but the vogue for Spanish designs seems to have completely passed. This does not mean, however, that fabrics of Spanish design should not be used where they are the logical medium. Patterns, in general, are smaller and there is a noteworthy demand for rough surfaced materials and fabrics in which there is a feeling of texture. In the matter of color, blue at present predominates. White is increasingly important, several well-known decorators featuring white rooms. Many charming fabrics are

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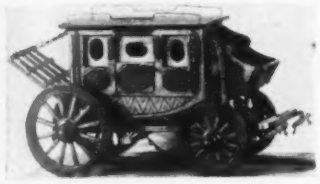

Selection of types
Tally Ho—(Pictured)—1860
Davenport to London—1768
Princeton Philadelphia—1775
Geo. Washington Coach—1776
Deadwood Stage—1840

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Guaranteed Safe Delivery
SIDNEY WEINBERG
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available for the white decorative scheme—damask, brocade, taffeta, satin and moire in all shades of white, ivory, cream and biscuit. Green, while still important, has given place to blue. Next in demand are the coral, henna and peach tones, peach being particularly favored for bedroom decoration; raisin and plum shades are also coming to the fore. Printed linens and glazed chintzes lead as curtain fabrics. Dark grounded chintzes and linens in such colors as eggplant, tête de nègre, dark wine red, plum, green and deep sapphire blue are more popular than the neutral shades.

JOHNSON & FAULKNER, now in their beautiful new quarters in East Fifty-third Street, are meeting the demand for greater elegance in decoration by featuring an excellent collection of brocades, damasks, silk velvets and brocatelles, authentic in design and of great richness and beauty. In addition, this firm, which has long been famous for its glazed chintzes and lovely block printed linens, is

Size 3' 6" *Price—$100.00*

THIS Early American Poster Bed was copied from a very old one in Hartford, Conn. and is of hand rubbed maple with a softness that equals as nearly as possible the patina of the original.

This bed would be delightful used in a room with faded robin's-egg blue walls, old copper plate chintz in an egg plant color, and hooked rugs in blues, yellows and plum on yellow and black spattered floors.

We will suggest other schemes and well designed beds for American, English and French rooms if plans accompany requests.

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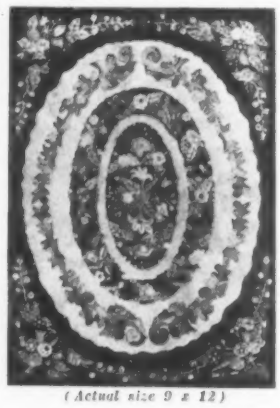

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offering a new line of inexpensive brocades in silk and cotton mixtures, as well as moderately priced tapestries, linens and chintzes in charming designs and splendid color range. Among these is a quilted tapestry with a small flower pattern, suitable for Early American rooms. Then there is a fifty-inch linen with a small, all-over flower pattern in henna or green that would make effective bedspreads or slip covers combined with curtains of Jacobean linen featuring the same flower motif here and there in the design. Among the higher priced damasks, there are some gorgeous yellows, a number of lovely apricot shades, and a new pale amber tone so usable that it is certain to prove popular.

THE fall fabrics featured by F. Schumacher & Company will make every woman want to pull her house to pieces and start all over again, so attractive are the new designs in both curtain and upholstery materials. Outstanding among the chintzes are some lovely Directoire patterns, one with a

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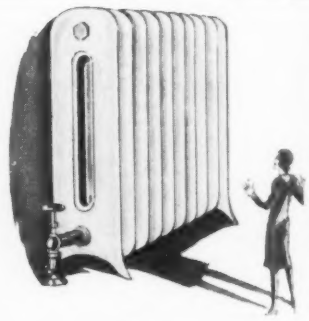

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A Bedroom Suite

OF beautiful simplicity is THE PEASANT, fashioned along French Provincial lines. In proportion ideally suited to the medium sized chamber. The low twin beds, compact dressing table, night stand and commode, finished in peach and parchment are more than merely beautiful.

Leisure for Living

Is suggested by the gay chintz THE PROVENCE by Paul Dumas, Paris. Framed in flower twined ribbon garlands is a quaint scene of a gentleman with a long pipe, his lady and a pet lamb under a tree. The very restfulness of the theme is intriguing. Price $1.65 a yard.

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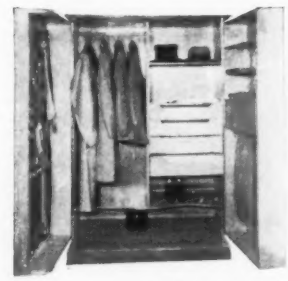
Sole American Agents for ZUBER & CIE, ALSACE, *and* PAUL DUMAS, *Paris*



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Another smart example of the compact wardrobe from the Original Closet Shop! Finished in an appealing yet conservative antique green. Almost inconceivably complete for all manner of apparel—a place for everything. Smooth turning doors swing closed presenting a handsome front. Size: 72" high, 22" deep and 48" wide.

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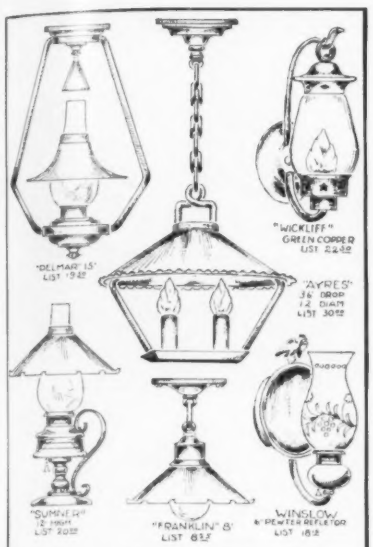
DIRECTORY OF DECORATION & FINE ARTS

classic design of swans and sheaves of wheat in beige and mauve on turquoise blue being particularly decorative. Also there are several patterns featuring feathers, one by Paul Poiret being shown on page 113 of this issue. Plumes were a favorite decorative motif in the 18th Century and these designs could be used appropriately with any furniture of that period, as well as in a room of modern inspiration. For a man's room or library, there is a new English design with a strong Victorian feeling. A stag and doe at rest in a leafy covert set in a medallion of arabesques, with a shell motif at its base, furnish the main theme which is developed in an interesting color range. Among the moderately priced Waverly prints is an engaging design for a child's room showing scenes from the immortal childhood classic *Tom Sawyer*. This print is soon to be used for the cover of a special edition of the book. It would make amusing curtains or slip covers, and diamond shaped motifs could be cut from it and used for appliqués on pillows.



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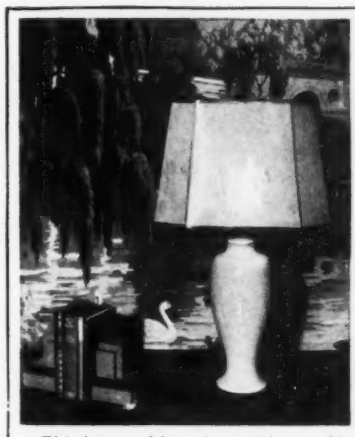

This lamp, with antique white crackle vase and finely marked parchment shade, 26" high over all . . . $28

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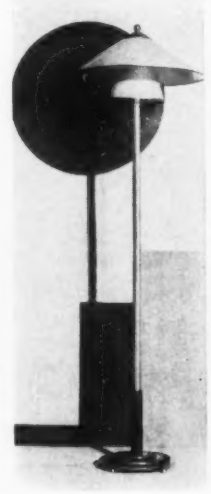

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This firm is also stressing rough surfaced materials and fabrics with a feeling of texture. Among these are some heavy linens in plain tones or woven in stripes to simulate old-fashioned rag carpeting. Other novelties are a new block printed damask on a fine mercerized cotton warp satin with linen back, a moire made entirely of rayon and developed in sixteen colors, and cotton velveteen now available in white.

THE Permatex fabrics for curtains and upholstery handled by Lehman-Connor grow increasingly popular due to their good designs and practical qualities. A decorative pattern illustrated on page 112, designed in the manner of German wall paper, is excellent for winter sunrooms as well as for outdoor porch or terrace use. This firm also sponsors a new heavy linen in plain tones with a rough strié surface that gives an antique hand-made look. This comes in green, tan and brown and combines well with some new figured linens in modern designs by Donald Deskey. Also

¶ Decorative pottery of high-fired, beautiful Terra Cotta will add grace and color to your garden, sun-room and porch.
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• SHOPS OF HOUSE & GARDEN •

there is an amusing pattern called the "Covered Wagon," specially designed to commemorate the hundredth anniversary of the first journey of the covered wagon over the Old Oregon trail.

J. H. THORP & COMPANY recognize the current interest in white rooms by featuring a number of beautiful fabrics adaptable to the white scheme—damasks, moire and brocades in white and off-white shades, as well as the deep cream and pale beige tones. Also to be found here is an unusually lovely chintz with a pure white ground patterned in bunches of field flowers in delicate shades that would be delightful in a white room. This firm is also offering an exceptionally fine Directoire panel block printed on semi-glazed percale and measuring 8 feet, 6 inches by 50 inches wide. The design was copied from a Directoire mural decoration in France and is developed in delightfully soft tones on a cream ground.

PLANS

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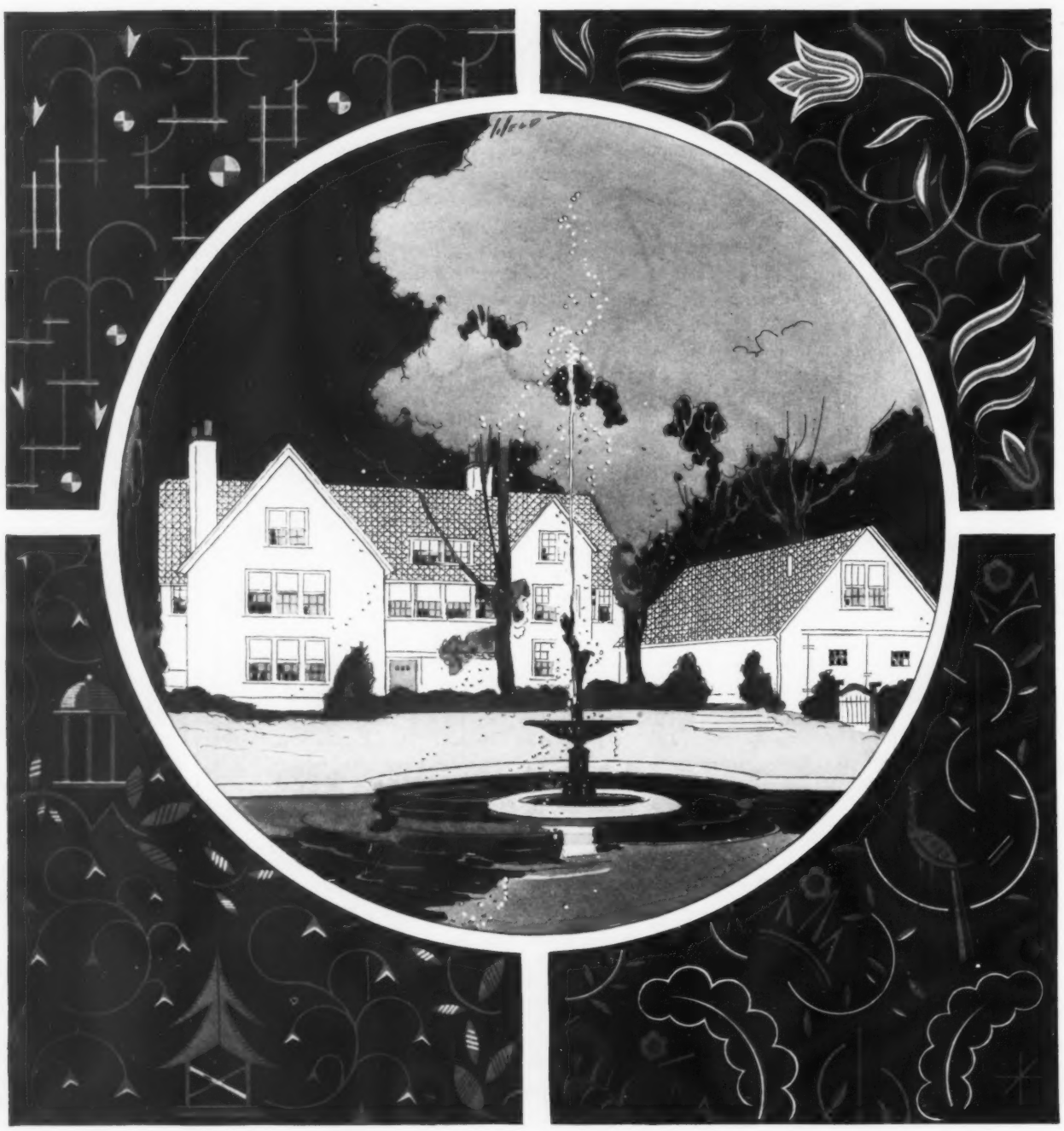

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"O, THE MONKEYS HAVE NO TAILS IN ZAMBOANGA..."

Wednesday—Manila. Nobody laughs now when the waiter speaks to me in Spanish! I already know 50 words. Manila's a great place. On the go every minute since we arrived last Friday. Plenty of Spanish atmosphere! We took a two-wheeled, four-footed "Calesa"—the native taxis of Manila and jogged over to Intromuros—the old Spanish walled city. Built in Magellan's time—1500 something. Moorish type houses with grilled windows, of translucent oyster shells instead of glass. Fragrant acacia trees and magnolias shade the courtyards. The great Cathedral is as inspiring as any we saw in Italy. Visited the University of Santo Tomas—founded before anybody ever stepped on Plymouth Rock. That's a long time... Even the Aquarium is built in an old stone vault. Interesting, too. Black crocodiles, wicked sharks and green-eyed turtles wink at us.

The outside walls of Intromuros are 8 feet thick. Concealed iron-spiked gates ready to drop on the enemy... but no enemy now. Everybody smiles. Black-eyed native girls with balloon sleeves made of pineapple cloth. Their favorite fruit is a long black cigar. They lure us into their hat shops. Didn't know there were so many hats in the world. Many are woven by hand under water—so fine. And only a few pesos apiece. (A peso is 50 cents in our language). Then we shopped at all the lace and linen places. Exquisite convent embroidery on pretty voile frocks.

Sunday—To the Naval Station at Cavite.

O-O-O-o-o—such big guns! On the way back, played a tune on the bamboo pipe organ at Las Pinas. Only one of its kind in the world... saw where Admiral Dewey made a name for himself. Drove to Fort McKinley for tea and stopped at the ruins of Guadalupe. Enormous monastery built in 1601... Came back by way of Bilibid prison. Saw them weaving wicker things. Handsome carved chests and furniture.

Tuesday—One more feather in our caps! Now, we've shot the rapids of Pagsanjan. The hectic tourist traveler doesn't know what he's missing. What luck that we stopped over two weeks. That's a grand advantage of the President Liners. Early in the morning we motored to Pagsanjan. Through deep tropical forests with monkeys chattering in the trees. Wild cockatoos. And bunches of bananas hanging upside down, to *our* surprise. Passed jumbled native villages. Down at the river we climbed into little dug-out canoes called *bancas*. Then up the narrow 3-mile gorge. 500 feet deep. To the falls. Now, down we go—with a whirl and a splash. Zoom! At times completely lost in spray. But not a canoe topples. Another cataract—and another. What thrills. The fastest ride of my life. A fitting climax for a *high* week-end. (We're certainly having a lot gayer time in the Orient than we had in Europe last summer).

Ten days later—Who *would* have time to write a diary in Manila? Last three days we've been in that cool Elysium of Baguio. Nine hours by motor straight up into the hills. Everybody we know is at Baguio... Tonight our farewell party at the Polo Club and tomorrow we sail for Singapore and Java on the S. S. President Johnson. No wonder we love Manila—with its grandee hospitality. Red hibiscus and white orchids on our dinner table. Set on the lawn with candle light. Iced persimmons and salted pili nuts to begin with... Abalone, crab and all the trimmings ... A tropic night we'll always remember... And little echoes in my heart of a funny song I'll never quite recall ... that goes something like this—

"O, the monkeys have no tails in Zamboanga—
They were bitten off by whales in Zamboanga..."

That ... is Manila!

Note: This is the fourth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 4-C of nearest Passenger Office listed below.

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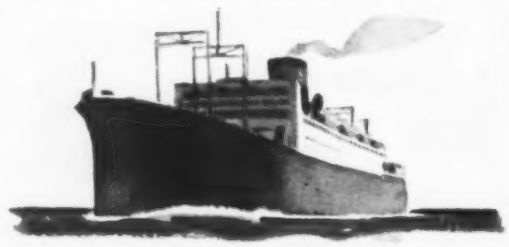

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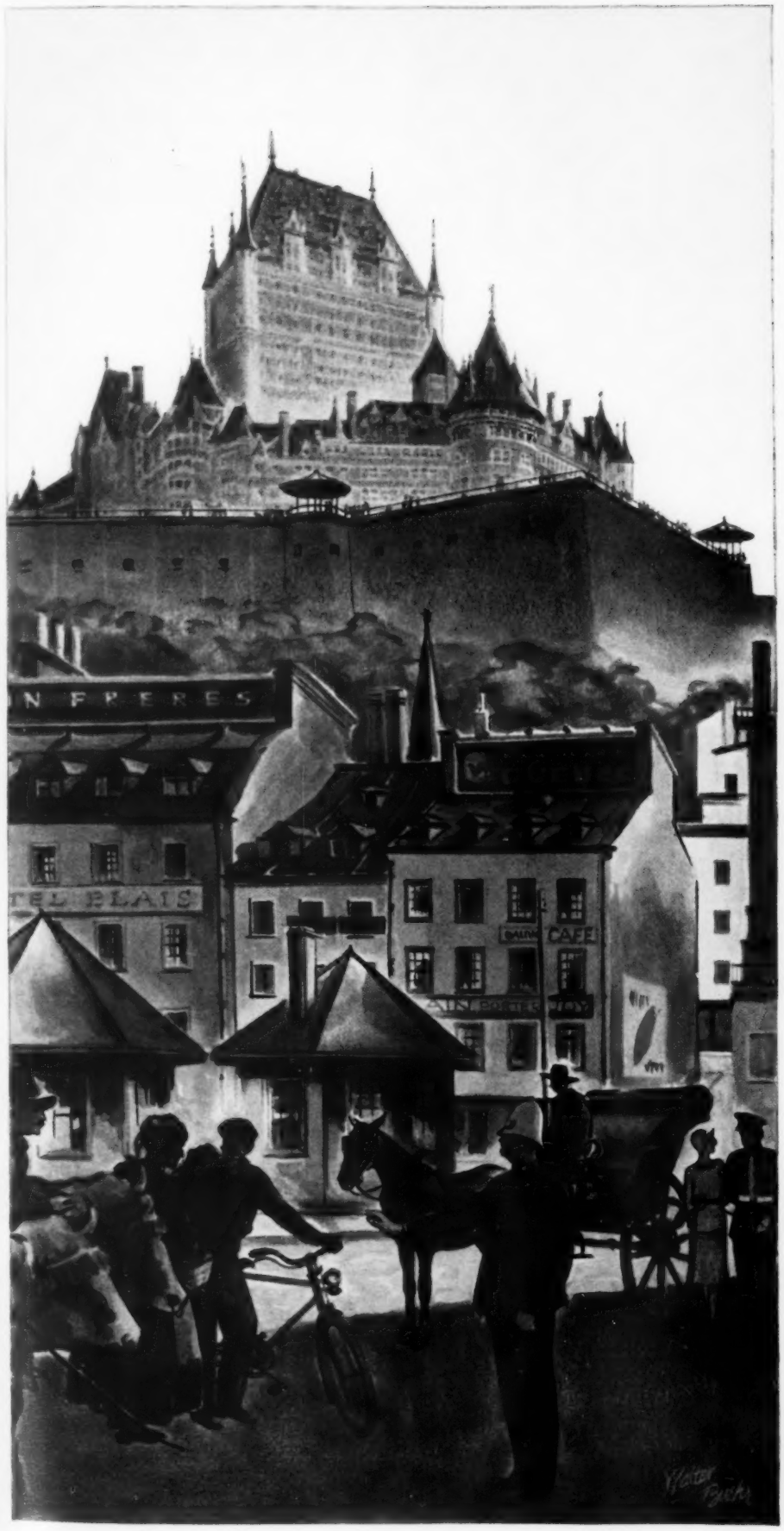

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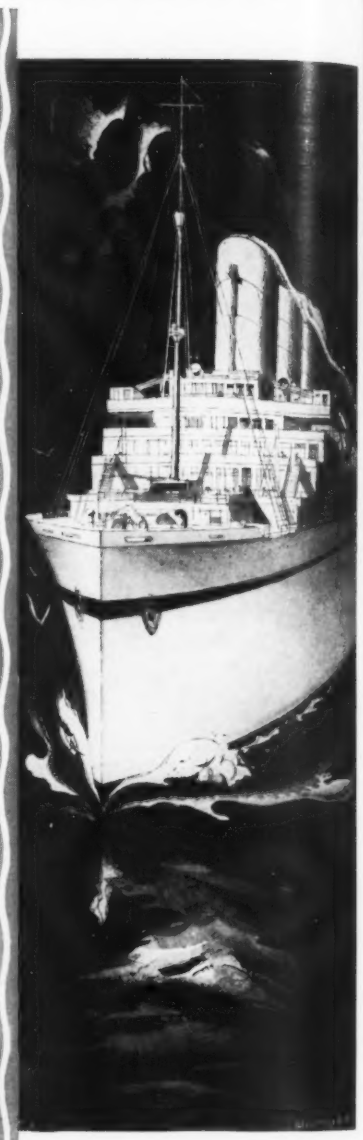

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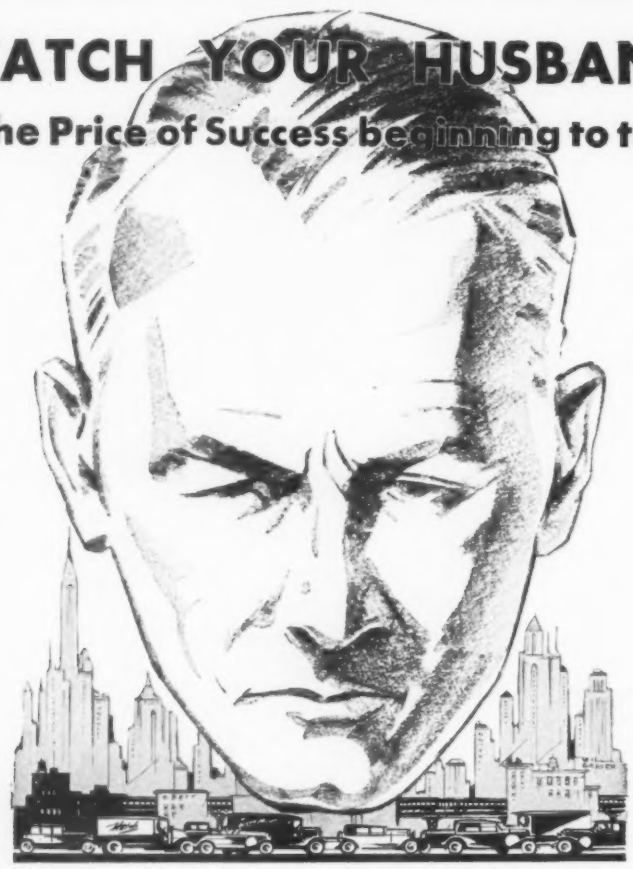

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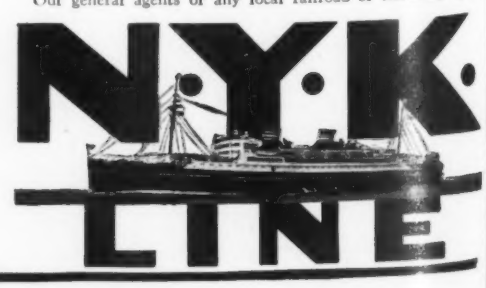

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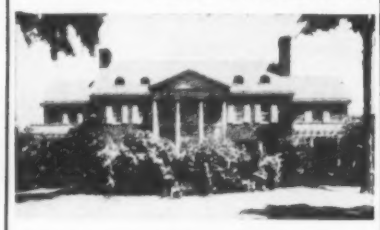

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Conducted by The American Arts Exposition Corporation—George W. Harper, Managing Director—under the auspices of House and Garden Magazine

● To offer the American people a clear, concise and captivating vision of all that modern art, modern science and modern industrial genius have contributed to achieving perfection in the planning, building, equipping and decorating of the home of today is the purpose of the *House and Garden Exposition.*

The sponsorship of the event is distinguished. The management is the same that has conducted the extraordinarily successful Antique Expositions in New York, Boston and Philadelphia. It has now arranged an appropriate and brilliant setting for a series of notable displays illustrating every aspect of the arts and crafts that enter into the making and maintaining of the home and its environment.

All sections of the public, whether to them home means a tiny suite of rooms, a suburban dwelling, or a far-flung estate, will find in the *House and Garden Exposition* a new revelation of comfort, convenience and beauty, a fresh stimulus to the enjoyment of life. Their attendance is most cordially invited.

Individuals and firms whose activities as designers, manufacturers, distributors or assemblers of things that add to the practical utility or the aesthetic value of the home entitle them to participate, are invited to become exhibitors in the *House and Garden Exposition.* Three floors of the Grand Central Palace have been reserved for their accommodation.

Growing realization of the nation-wide significance of the event, however, implies the advisability of making immediate reservations of space to insure adequate area in a satisfactory location.

All inquiries concerning the *House and Garden Exposition* should be addressed to—

THE AMERICAN ARTS EXPOSITION CORPORATION

115 BROADWAY, NEW YORK CITY. TELEPHONE BARCLAY 8074

HALLS
of all places must never get *down at the heel*

IT is in the hall that everybody gets the first impression of your home—the impression which may mean so much you cannot afford to let shabbiness threaten it.

Floor beauty, halls *must* have. Permanent floor beauty they *should* have. If you can get all this at a cost more reasonable than you had believed possible (as you can with Sealex), so much the better. Your reflooring worries cease to be a burden to you at all.

Refloor with Sealex Linoleum for lasting satisfaction

You will welcome the speed, ease and lack of muss with which Sealex is laid. Gone in a few hours unsightly floors, and with them a room decoration problem. For whatever preference suggests, decoration demands or pocketbook dictates—you will find in stain-proof, spot-proof Sealex some pattern, some color effect, some design, that you will linger over—and joyfully make your own.

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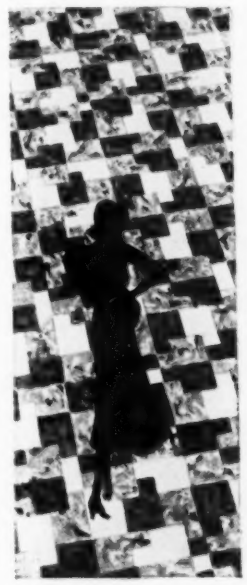
CONGOLEUM NAIRN INC., *General Office:* KEARNY, N. J.

"SINCE most halls are not large enough for elaborate furniture groupings, decorative interest centers on walls and floors. Wall-paper in hunting scenes, red taffeta curtains, and Sealex Linoleum 2621 in black and cream squares make a striking background." From Color & Charm in Home Interiors pp. 4.

Send for the delightful book,

"COLOR AND CHARM IN HOME INTERIORS"

IT includes many color illustrations—each a definite suggestion for the woman interested in doing over rooms in good taste. A feature is the "Color Harmony Guide," which makes it easy to choose furniture, hangings, walls and floors—in harmony with one another. Sent postpaid for 25¢. Address: Congoleum-Nairn Inc., Kearny, N. J.



"TUNIS"—Exclusive Karnean Marbled design in Sealex Linoleum, No. 6232 . . . .

"APPLE-GREEN"—A lovely pastel shade of Sealex Jaspé Linoleum, No. 1259 . . . .

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LINOLEUM FLOORS

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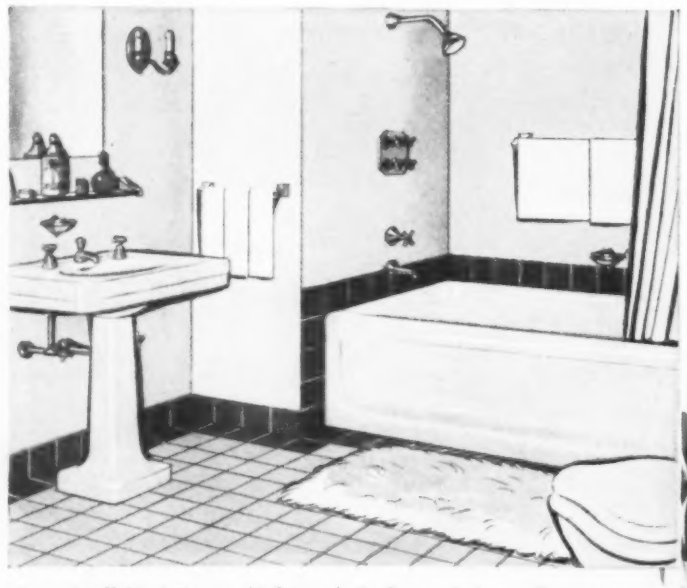
"Our new neighbors are the nicest people"

WHEN THE HOME that was planned so carefully is really open—you realize as never before the significance of all its refinements. Pleasant people drop in to welcome the newcomers, and go home to discuss them. Your tastes and living habits are local news of first importance.

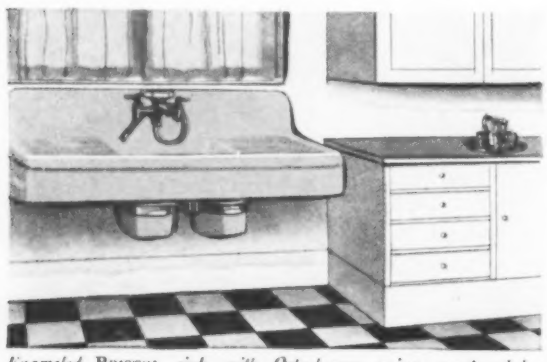
Quality tells—quality shown not so much by the coat you wear and the car you drive, the things the grocer's boy can see, but in the more intimate evidences of training and insight. In the vital corners of the home that expose your whole philosophy.



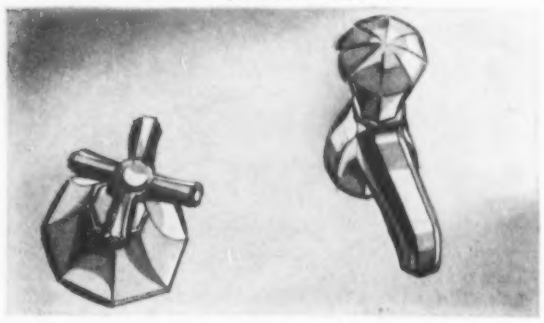
A complete Kohler bathroom with fixtures in the Tuscan shade . . . VICEROY *bath with Octachrome four-valve shower,* STANDISH *lavatory with Octachrome combination fitting,* ROCKBOURNE *closet with Conant Hygienic seat.*

No room in the house is more expressive than the bathroom. This truth has always inspired Kohler craftsmen. Kohler baths and lavatories and closets are graceful in form, pleasing in color, flawless in finish. Their masterpiece quality goes straight through, to the inner details of water flow, to all the hidden particulars that mean so much in efficiency, safety, permanence.

Many of the big advances in fixtures and fittings were made by the Kohler Co. Color in the bathroom was a Kohler development. So were the one-piece built-in bath, the one-piece lavatory, the electric dish-washer sink, the Duostrainer for kitchen sinks, and other innovations of equal importance.



Enameled BRISTOL *sink, with Octachrome swing spout mixing faucet and rinsing hose. Equipped with Duostrainer and swing arm containers for utensils and waste.*



Octachrome lavatory valve and spout, heavily chromium plated.

An all-Kohler bathroom . . . without extra expense

Kohler fixtures, *in color*, with Kohler fittings to complete their beauty and usefulness add little to the price you might have paid for ordinary design and temporary service. Whether you plan a $500 bathroom or a $5000 one, Kohler quality costs the same to own and saves money later on.

You will find Kohler bathroom and kitchen fixtures in the finest new homes you visit. If you plan to build or remodel, a talk with your architect will confirm your high opinion—and your plumbing contractor's figure will show the good sense of an all-Kohler installation. Meanwhile, write for free Booklet A-9, which has a number of attractive groupings and various bright ideas on home plumbing. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. *Branches in the principal cities.* Look for the Kohler mark on every fixture and fitting.

ELEVEN IMPORTANT POINTS

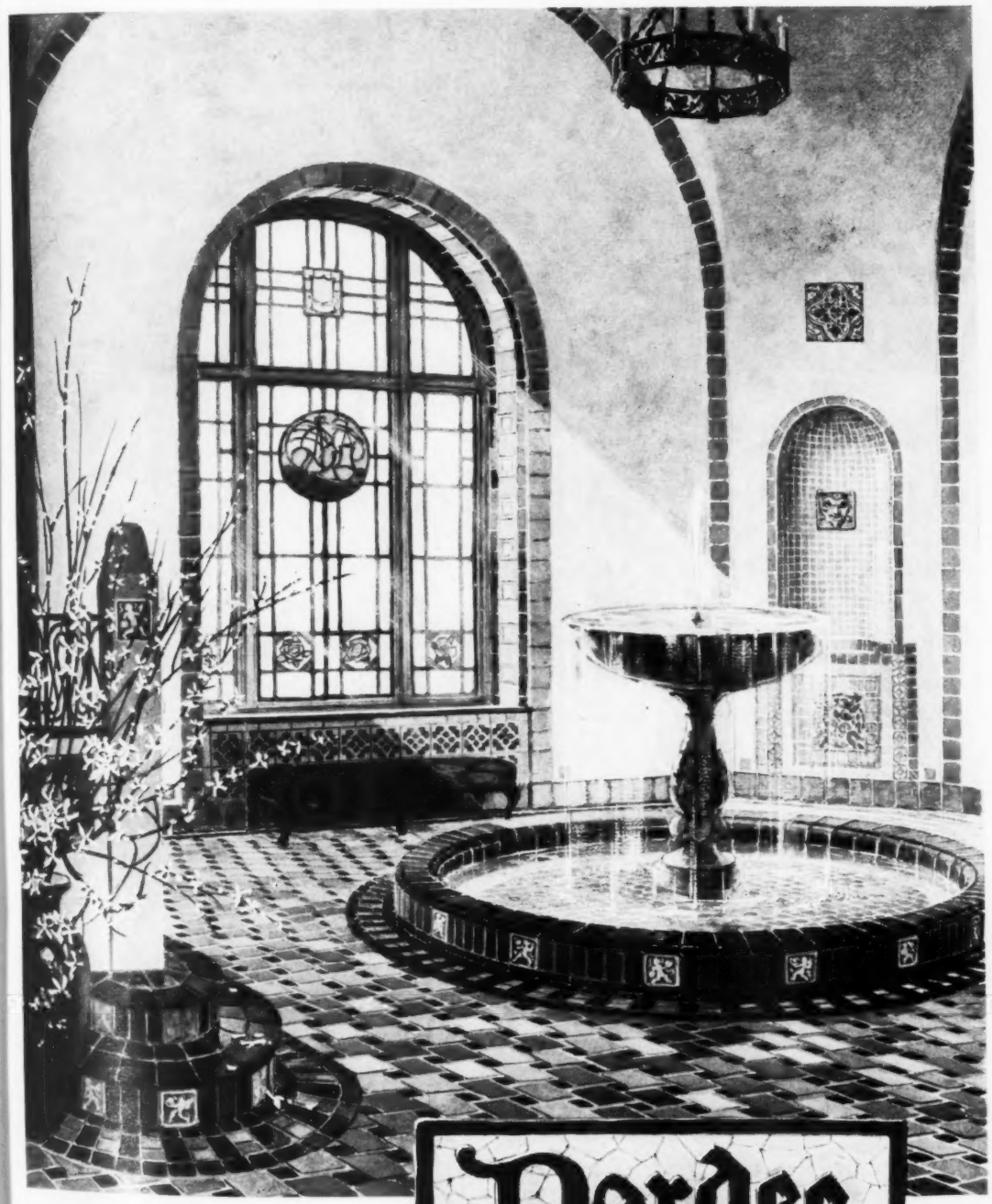
1. *Kohler designs* are decorative, purposeful, correct.
2. *Enamel*—fused with an everlasting bond . . . keeps its smooth, glistening surface.
3. *Vitreous china*—armored with a flat, lustrous, lasting glaze.
4. *Kohler colors* are soft, livable pastels. The white is a perfect white.
5. Metal fittings match the fixtures in style, character and quality.
6. Made of finest materials . . . show craftsmanship and care.
7. This year's Kohler products are next year's new ideas in plumbing.
8. Kohler quality extends to *kitchen and laundry.*
9. Kohler quality *costs no more* . . . and saves money later.
10. Handled and installed by qualified plumbers.
11. Backed by *an entire community* . . . beautiful Kohler Village.

KOHLER OF KOHLER

Rameses III was standing outside of Memphis . . .

The royal potteries at Tell-el-Amarma had been turning out some beautiful tile about 1000 B. C., but Rameses was a progressive individual himself . . . The whips of his slave drivers cracked. The huge columns rolled into place. Just outside of Memphis he stood and gazed critically down his hooked yellow nose at the beautiful tiles so treasured by the Egyptian monarchs . . . sky blue backgrounds inlaid with fishes and birds . . . white daisies and blue thistles, delicate greens, brilliant reds.

These royal Egyptian tiles are discovered today with their beauty unaffected by the centuries. And now you can have even greater beauty in Pardee real tiles . . . and the same wearing qualities, thanks to Pardee's exclusive screening and high-firing process. You have a real and lasting satisfaction . . . a welcome freedom from repairs in Pardee tiles . . . economical installations for every budget.



Pardee tiles deserve a BONDED installation which is guaranteed by a large indemnity company. Architects consider this a remarkable tribute to Pardee tiles and their tile contractors. Pardee supplies whatever you need in tile.

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*I enclose { ☐ Sketch of tile area (with dimensions) / ☐ Blueprint with area indicated.

Color scheme is.....

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Your Decorator says:

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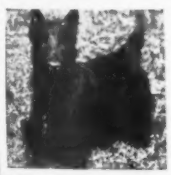

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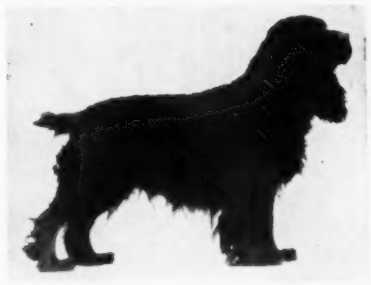
Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden



COCKERS OF TODAY

Robert S. Lemmon

EVERY now and then, even in the life of one who has written so long about dogs that he sometimes wonders how many more years he can keep it up, there comes up for attention a breed of such outstanding appeal that its chronicler feels like starting all over again. Having tried to interpret just about everything canine from Schipperkes to St. Bernards, he draws a breath of relief when it comes to a dog like the Cocker Spaniel.

For there is so much to be said about the Cocker, and you can say it so easily! Indeed, when you have come to know one of these dogs well you get the feeling that he says a good deal of it himself, for of all the breeds I know, with

A FIELD OR AT HOME . . . the Cocker Spaniel's innate qualities win him admiration and affection.

A sporting dog by nature, he is easily trained to locate game quickly and to perform splendidly under the gun.

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the possible exception of the Setters, there is none which is so frank, so clearly expressive, so wholly open-hearted and obviously eager to be understood. A typical Cocker's character has nothing to conceal and you can read it almost at a glance.

To say that this cheerful little fellow is honest, intelligent, devoted, utterly dependable and *very* easy to look at is quite inadequate. It is entirely beyond my powers of word juggling to give even half an idea of the sort of attachment which develops between such a dog and his owner; that is one of those things which, like the new Ford, you can't realize until you've tried it. Furthermore, to try and put it in print would be too much of an exposé of the English language.

The Cocker of today is a real dog, a workmanlike, sturdy fellow capable of giving a good account of himself in the hunting field, even as he did generations ago. There was a time when he seemed in danger of becoming a mere, although immensely appealing, bench-show dog, but certain breeders stepped into that breach and re-established in him the strength of bone and muscle and the ruggedness of constitution which had formerly been his. Today he is more to be desired than ever.

You really need have no reservations about deciding on a Cocker Spaniel. He is small enough for the city, big enough for the country and companionable enough for anywhere. His beauty is not just skin-deep; it goes all the way through and comes out the other side. To a surprising degree he combines gentleness, courage, gayety and intuition.

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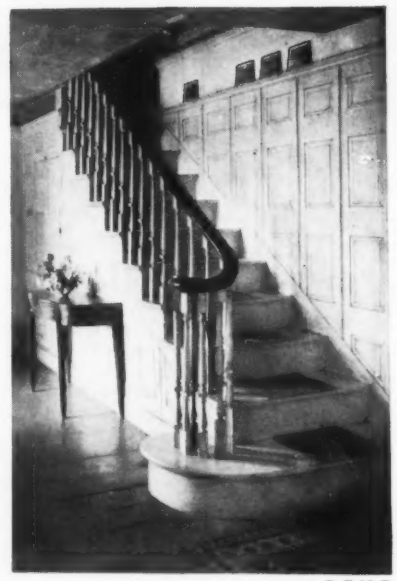

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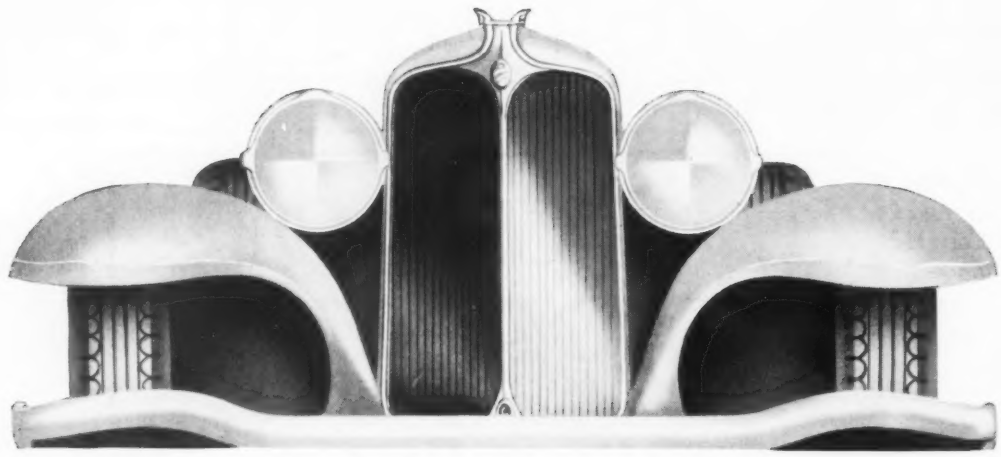

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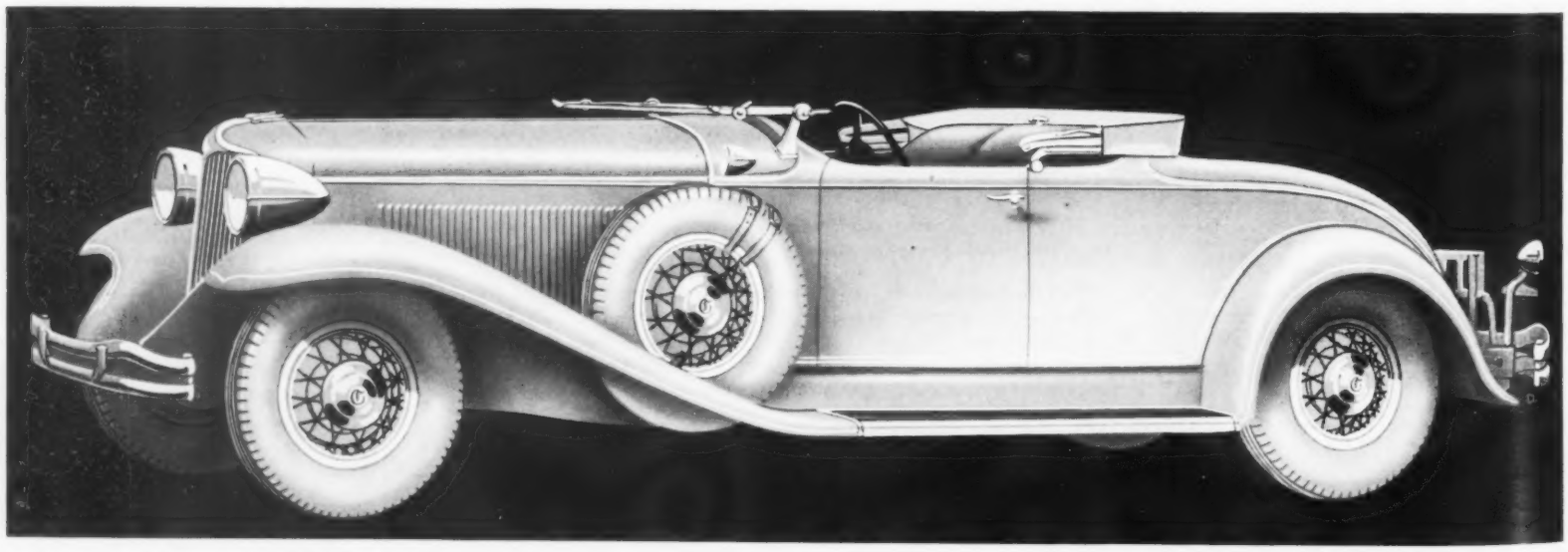

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September 1930

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The BULLETIN BOARD

Functionalism. The latest name for the Modernist style of architecture and decoration is Functionalism. Now a thing functions when it works, and these contemporary houses and interiors are designed primarily to work. A chair comfortable to sit in, easy to move about, one that withstands ordinary usage for a reasonable length of time, may be said to function. Yes, so does many a hideous machine. Mere functioning is not enough, however, for the chair may "work" but it may also fail to please the eye. Is this also not one of its purposes? Surely it is not enough that our surroundings "work": their function is also to afford the eye repose or stimulation and to give pleasure to the touch. In the complete life all given senses are employed. When our surroundings satisfy them, then they may be said to function.

Guest Recipes. Among the things to be thankful for is that the guest book—a strange species of torture—is no longer so popular. If the owner of a country place cannot resist keeping a record of those who find shelter under her roof, let us recommend the Guest Cook Book. A blank book will serve the purpose. In this the guest may write his or her favorite recipe. One month of guests this past summer has brought the following—a new style for flounder steak, a lemon pudding, a way to make green tomatoes toothsome and a recipe for spinach fritters that, apparently, will completely disguise the spinach. Thus is hospitality returned in new gastronomic ventures.

As For Bouquets. After judging a dozen or so flower shows each spring and being called on to hand down opinions about "artistic arrangements" of flowers, we are acquiring the utmost respect for the old-fashioned bouquet. It wasn't set up according to rules, this bouquet, and perhaps every kind of flower in the garden was present in it, but it was sincere, it had none of the precious and studied air of an "artistic arrangement". And we do not remember it having been entered into competitions and judged by judges who were obliged to flee flower shows shortly after having expressed their opinions, lest they be assaulted by those who failed to win some of the prizes.

A New Type of Rendering. On pages 98 and 99 of this number are two houses designed by Francis Keally and rendered by Raymond E. Bishop. Mr. Keally will be remembered as the architect of House & Garden's Modernist House in the January, February and March numbers. Mr. Bishop is a new-comer to these pages and his style of rendering is equally novel. Apparently he covers his paper with black lithograph pencil and then picks out the picture, with the startling results these pages show.

THE BOUNDARY GOD

(Inscription for a country place)

The vanished Golden Age
  Reared shapes of stone and wood
To warn where friends might pass,
  And where none other should.
This is our spot of flowers,
  Our choice, luxuriant sod—
We've left the latch-string out,
  Yet reared a boundary god!
The latch-string's for our friends
  The boundary god lets pass—
Friends who won't break our flowers
  Or trample down the grass;
Whose hand-clasp brings a joy
  That tightens round the heart:
Who come with kindly thoughts,
  With kindly thoughts, depart. . . .
We stroll here with the dawn
  And hear God's voice walk still;
And watch the dusk's first star
  Close at our window-sill:
Hand folded into hand
  Before the evening fire,
We house a private bliss
  That hurts no man's desire!

Harry Kemp

Servicing Furniture. May it be accounted for grace to the credit of one New York furniture maker and dealer that his interest in a chair or table does not cease when it is sold. A year after it has been in your house, along comes a representative of that firm to inspect it. Is it standing the wear and tear of children? Is its upholstery in good shape? How about the springs? Perhaps it needs a wax rub to keep the wood in condition. These things are noted, repairs are made. And you realize that under such care an honestly-built piece of furniture has a chance of becoming an heirloom. We recommend this service to other furniture dealers.

Photographic Records. The Library of Congress is now undertaking to collect photographic negatives of our ancestral architecture that may, in the course of time, be doomed to destruction, and thus to afford at Washington a research center for students of Early American homes and buildings. Costumes, furniture and utensils of the past generally find a safe repository in museums, but so far no photographic record exists covering the architectural past of the entire United States. The Library of Congress is now soliciting negatives for such archives. They will be carefully indexed, the owner's name recorded and no prints furnished without his consent. These negatives may be sent to Leicester B. Holland, Division of Fine Arts, Library of Congress, Washington, D. C.

The Need for Design. Many people labor under the notion that because a garden has an obvious design it is formal. Somehow they have caught the idea that informality means absence of design. Anything with straight lines and the slightest touch of architectural trimming in the way of walls, pools and garden shelters, is immediately set down as formal—and to be avoided like the plague.

For a matter of fact, very few good gardens, however naturalistic or informal they may be, have been made without a plan. It is often more difficult to plan informally than formally, because the latter type of garden is easy to scale out from hundreds of examples, whereas the informal type depends on the lay of the land for its design, and no two lays are the same. "Slovenly carelessness" was the term applied by Humphrey Repton, the great English landscape architect, to the kind of informal garden that was made without plan.

One great difference between the formal garden and the informal is that in the formal the design is obvious, in the informal it is less pronounced.

Bedroom Schemes. This era of thrift has made fashionable the exercise of domestic talents. We hope to see sewing revived as an indoor diversion among women. Certainly it would be a relief to the eternal rounds of bridge and the haunting of country clubs. To encourage this revival House & Garden is suggesting schemes for bedroom decoration. In July we showed how to drape a dozen and one dressing tables, in this current issue the bedcovers to accompany these tables are described, and in subsequent numbers other accessories will be explained. Some of the schemes are simple, some are more ambitious; all can be made—in fact, the dressing tables have already been produced for display by one New York department store.

The Civic Annual. This past summer saw the second appearance of the *Annual of the American Civic Association*, a volume replete with information on the movements going forward in this country to make it more beautiful, more healthful, more at the service of all the people of this and succeeding generations. The diversity of effort being made today is truly amazing. Old prejudices are being overcome and, it is hoped, more popular support is being gained as town and city authorities and the citizenry realize that these idealistic improvements and regulations make for better living and for advanced land values. The best heritage we can leave our sons is natural beauty preserved and historic monuments saved for all time.

Litter. They order these things better in Soviet Russia. Toss a cigarette butt onto the pavement, and you're seized by the police; throw a paper into the street and they clap you into jail. Soviet Russia is determined not to permit her cities to degenerate into the filth and litter found in the parks and highways of this supposedly more enlightened republic. Waste boxes are provided and the *tarvish* who doesn't know how to use them soon learns. Would that some of this autocracy might be used here! The condition of our parks after a holiday is beyond belief. Throwing paper seems to have become the all-American method of expressing exuberance and democracy.

Autumnal Fires. September is the ideal month for checking up the heating apparatus. See that flues are cleaned and chimneys swept and the brick in fireplaces pointed and all grates are in working order. By now the coal bins should be filled. There is still time to install a new heating system if the old one is unsatisfactory. With these domestic jobs finished, one can face the winter with an easy mind.

Drix Duryea

Balance Without Precision

The inviting effect of this French fireplace group is the result of skillful placing. At the left a comfortable bergère and a delicately designed wooden armchair flank a small table; these are balanced on the other side by a matching bergère, large table and painted screen. Bertha Schaefer, decorator

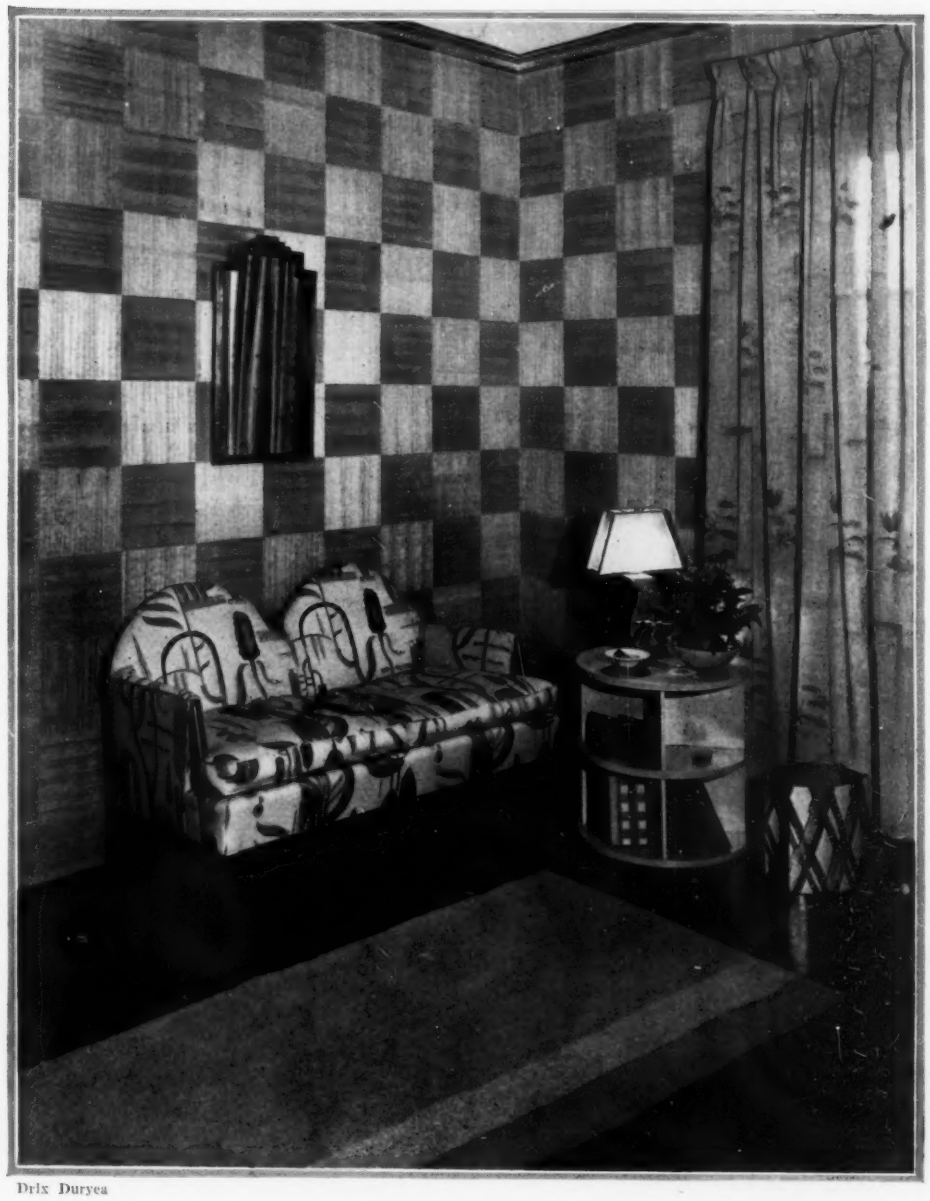
Grouping Furniture In Living Rooms For Comfort And Effect

Margaret McElroy

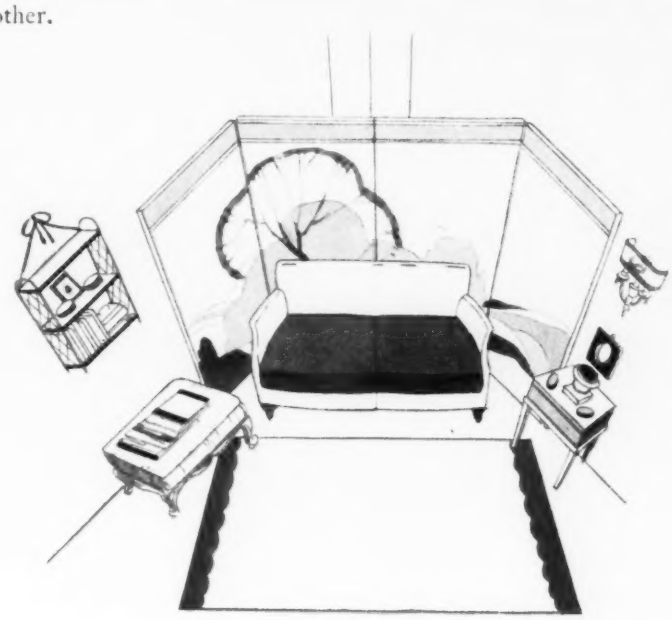
THE manner in which furniture is placed in a living room has as much to do with the ultimate effect as the intrinsic beauty of the pieces themselves. The first requisite of a room of this kind is livableness, livableness in the way furniture is used as much as the type of pieces selected. While a certain degree of formality is both restful and pleasing to the eye, comfort and convenience are essential and it will be found that the logical positions for chairs and tables are usually the most effective ones.

There are three centers of interest in a living room, whether it be large or small. The fireplace claims first attention as it is the point towards which people naturally gravitate. Seating furniture should be grouped about it comfortably and may consist of a pair of small matching sofas at either side, with tables at the ends. Or there may be a small sofa and end table, or two overstuffed chairs, on one side opposed by a large overstuffed chair and table, or two armchairs, one overstuffed and one wooden with a small table between, on the other. This grouping takes care of three or four people comfortably. If the room is small, a facing easy chair on either side of the fireplace, with convenient small tables nearby, provides seating space and creates a nicely balanced group in this section of the room. In a room of good size, a sofa may be placed in front of the fire, with a table behind it and two easy chairs at either end slightly in front. This livable treatment requires a fairly large room but is an excellent solution for the winter months. The essentials of a successful fireplace arrangement are adequate chairs for a group of people to sit com-

(*Continued on page* 122)



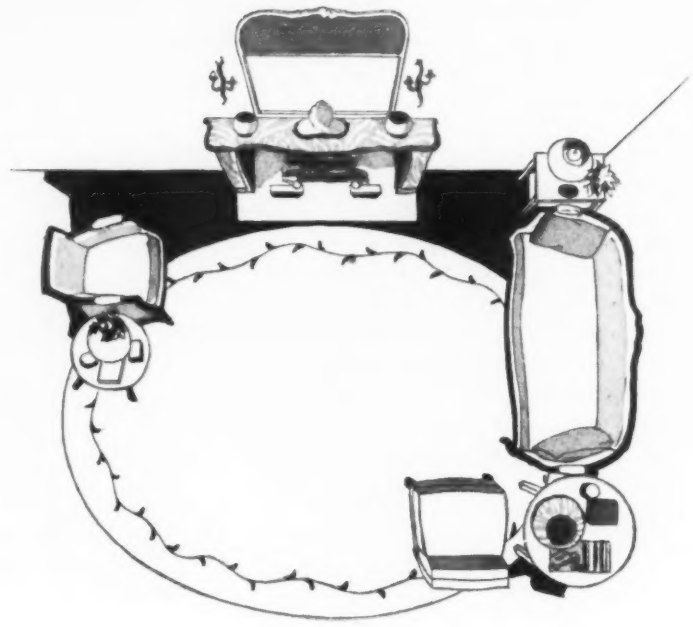
Drix Duryea



The photograph and drawing on this page illustrate two furniture arrangements for corners. (Above) A small sofa, mirror and table form a pleasing group in a modern interior where walls are covered in beige wood fibre laid in 10 inch squares. The love seat is in a modern cotton print colored orange, apricot and raisin on beige; the three-tiered table is putty color and the hand woven rug is tan and brown. Frances T. Miller, decorator. The sketch shows a space-saving idea for small rooms. Here a screen is placed in a corner to form a background for a furniture group

Drix Duryea

Fortunate is the room which is blessed with a fireplace, for here is the focal point of interest without further ado—the spot towards which people naturally gravitate. For this reason, the arrangement of the furniture surrounding the hearth should be invitingly hospitable, providing ample room in which a group can dispose itself comfortably. The illustration above, for instance, shows the use of two matching small sofas, placed at right angles to the fireplace and supplying space for four people to sit comfortably by the hearth. This old English pine room with its exquisitely carved Georgian mantel, 18th Century furniture and softly toned fabrics is in Southampton, L. I., the home of William R. Simonds. Thedlow, Inc., were the decorators. At the right is a suggestion for a furniture arrangement in a room where the fireplace is not centered but near one corner as so frequently happens. When this is the case, the sofa and end tables should not be placed close to the hearth, as in the room illustrated at the top of the page, but back against the wall in order not to waste space. In this arrangement a bergère with small table beside it faces the sofa and together with an oval rug, chair and small tables forms a charming group



Inviting Fireside Arrangements

Drix Duryea

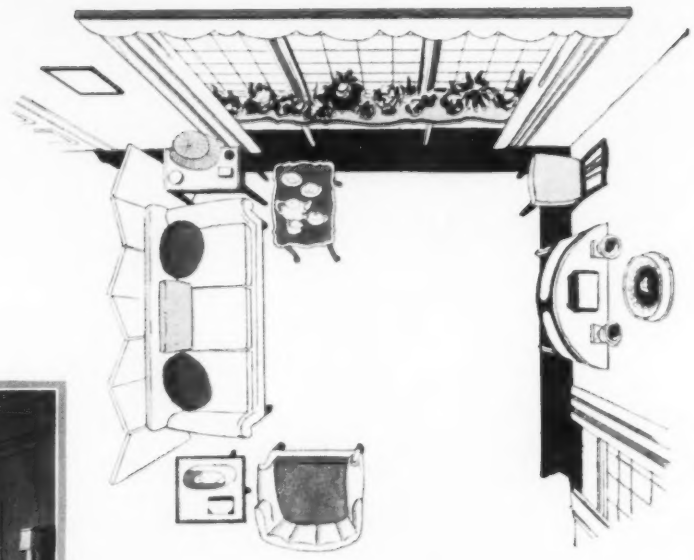
Slightly less formal than the fireplace arrangement illustrated on the opposite page is the one shown above. Here, the small sofa standing on the left is approximately balanced by the two armchairs on the right—a pleasant grouping which is, at the same time, sufficiently elastic to be adaptable to the needs of the moment. In this sitting room, which is in Bertha Schaefer's New York apartment, lacquer red leather, apricot and terra cotta silk, and an aubergine marbleized chimney piece are effective notes against silvery green walls. Similar in the livable disposition of its individual pieces is the fireplace group illustrated at the right in the living room of R. E. Lasater in Winston-Salem, N. C. The Louis XV provincial sofa on the left has a walnut frame with upholstery of red and cream linen. Facing it to form a nicely balanced effect are a large overstuffed chair with slip cover of green floral chintz and a small beech armchair with seat cushion in yellow quilted percale. Between these a small table for books and smoking accessories is conveniently interposed. Walls in this room are old pine and the curtains are of cream grounded chintz with large bouquets of brilliant flowers. The W. E. Browne Decorating Company were the decorators

Tebbs & Knell

Two Treatments For The Hearth

Frequently space can be gained by placing furniture in front of a wide window. Care should be taken in this arrangement to center the main piece. If smaller pieces are used at either side, they should be selected to form balanced groups. An example of this treatment appears in the English living room above, where a large sofa stands in the center of a shallow bay, flanked by balanced tables and chairs. The curtains are of red broché silk, sofa is in red grounded figured linen and the chairs have coverings of olive green wool damask. It is in the home of Mrs. Sigmund Stein, Scarsdale, N. Y., Bertha Schaefer, decorator. In the English living room below, a window forms a background for a desk group. Here the walls are of old pine and the hangings figured linen with brown ground over yellow silk draw curtains. Carpet is brown; greenish blue damask and yellow strié satin cover the furniture. In the New York apartment of George Siedenburg, Walter Johnson, decorator

Drix Duryea



As the window is one of the three centers of interest in a room, there should be comfortable seating facilities: upholstered chair or chairs, sofa or long bench nearby. The sketch above shows furniture arranged in a room where the window is off center—a too frequent occurrence in many of our modern apartments. This unbalanced effect may be partially overcome by furniture placed at the same distance from the window on one side as the wall group on the opposite side, with a screen behind to serve as background

When Windows Are The Backgrounds

Tebbs & Knell

A piano is the most difficult piece of furniture to place effectively on account of its size and distinctive shape. If it must stand in the living room, it is most successful when placed in a long wall space with the curved side towards the room, and it will seem less large if important pieces of different character are placed at either side. The sketch above shows a group for a side wall using a piano, matching cabinets, wall bracket, painting and bench. This group of unsymmetrical units is so spaced that the effect is balanced and pleasing

Three Suggestions For Long Wall Spaces

A long, side wall is the logical place for a sofa group which should contain, in addition to a four-foot or six-foot sofa, flanking tables for lamps, and two easy chairs placed conveniently at either end to provide comfortable seating space for a group of people. Two excellent examples of this type of wall group appear on this page. Above is a room in Winston-Salem, N. C., the residence of N. V. Stockton, showing a wall arrangement as well as a desk group in a window. Here an old paper in natural colors, with woodwork painted gray blue, forms the background for an English Empire sofa in green figured moire, a Louis XV armchair with copper and blue brocade and a Louis XVI bergère in powder blue velvet. Curtains are daffodil yellow taffeta and the rug is aubergine color. W. E. Browne. Below is practically the same arrangement in a room with silvery green walls, green carpet, bergères in yellow faille and a sofa in dull red damask. Bertha Schaefer, decorator

Drix Duryea

From Lace Curtains And Back Again

Tides Of Taste In Home Furnishing

THE other day someone asked, "Do you think that lace curtains will ever come back into popular favor?"

The question conjured up visions from the past—front parlors with ornate walnut furniture, carpets enscrolled with huge roses, marble-top tables, Roger's groups, tidies, whatnots, pier glasses and, at the windows, hung beneath ponderous carved wooden valance boards, cascades of the machine-made lace that gave Nottingham its crowded hour of glory and employment. With these in mind, off-hand one would reply, "No, never."

Then, looking around at the fashions of the day, and considering how fashions come and go, one would be safer in answering that lace curtain question by saying, "Why not?" For if you care to make them so, lace curtains can be a symbol and a sign of an era to which we are no longer ashamed to turn our attention. Witticisms on dowdy Victorian times strangely fail to raise the hilarity they did before the war: indeed, we are on the verge of another Victorianism, and those with eyes can see it.

Already it has affected women's dress—the longer skirt and the gloved and mitted hand are commonplaces today. Even coiffures threaten the chignon and the waterfall. At dances it is now customary for ladies, both young and old, to take the arm of their escort. We look for a revival of gallantry, for a revival of respect for the opinions of one's elders. And when we arrive at the point where we can respect the opinions of one's grandmother, then we are approaching a new appreciation of the surroundings in which one's grandmother took delight. It is not difficult to imagine passing from a respect for the opinions of one's elders to a revival of the furnishings those elders employed. It is no far cry from the lace mitts on contemporary débutantes to lace curtains on contemporary windows.

THESE sentiments, of course, are anathema to the Modernist. Between the tubing furniture and functional houses of Modernism and the lace curtains and whatnots of the Victorian era is a vast gulf fixed. They stand at opposite poles. The one fairly oozes tradition and sentiment, the other refuses to acknowledge that such things exist. And however fresh and amusing and stimulating Modernism may be to some, one is doubtful if it will make much headway in the American home.

For its own information House & Garden sent out a questionnaire to several thousand of its readers asking, among other things, their opinion on Modernist architecture and decoration. These were the heads of average high-class American families, people who travel and study and keep up with the styles in clothes, in decoration, in sports, in civic developments, in cultural affairs; in short, people who are not immediately prejudiced against anything new. A little over a third, 37%, evinced keen interest in the Modernist movement; most of them, however, expressed the opinion that for commercial buildings, clubs, restaurants and perhaps powder rooms and home playrooms and bars the Modernist style was better fitted than for general domestic work; 63% stated in no uncertain terms that they had no sympathy with this style and considered it unsuited to the average day-to-day life of the American family. Many expressed the opinion that it was a passing phase of taste from which we would doubtless retain some few vestiges, but adopting it wholly was absurd and uneconomical.

No new and radical movement can ever expect to be taken up in its entirety: it can only add a jot to the philosophy of living and then pass on. Perhaps this is the best we can hope for from Modernism.

IN its time Victorianism was no kinder to the past than Modernism is to tradition today. Glorious furniture of Chippendale, Sheraton and the other masters was discarded without a pang: some to the junk man, some to the oblivion of attics and store rooms, there to await resurrection with the coming of another taste and era. Our present attitude toward antiques seems to be saner and kindlier: we are vastly indulgent about them, we are more intelligent about their artistic values. In fact, never before have we shown so much interest in antiques of all kinds. The Antiques Expositions in New York, Philadelphia and Boston are gaining almost as much popular attention as is being given flower shows in those cities. Scouring the highways and byways of the antique belt of New England is one of our most popular outdoor sports today. Peripatetic citizens and their families from the Middle West, the Southwest and even the Pacific Coast show no diminution in their taste for old things: it gives them a touch with the traditional past of America. To some this acquisition of antiques may appear only the cluttering up of their homes with old junk; to others it spells a vivid reminder of our national beginnings.

TIDES of taste in home furnishing rise and fall very slowly. Yet the past twenty years have seen the following:—the tag end of the 1900 Modern movement that went in for obese curves; the craze for peasant furniture and colorings in fabrics and ceramics that was at its peak before the Great War; the interest in French Provincial which may be said to have been produced by our participation in the war—a sort of "Lafayette, here-we-are-for-your-furniture" sentiment—which is still enjoying lively appreciation and support; the engulfing wave of interest in all kinds of American antiques, from the homeliest kitchen utensils to the masterpieces of the Federal Era. Meantime there have also been evident sympathetic leanings toward late 18th Century French and Italian furniture and in the West and Southwest and lower Pacific Coast, a natural adoption of Spanish furnishings which coördinate with the indigenous and transplanted architecture of the early settlers in those parts. For the past five years—since the Exposition des Arts Décoratifs in Paris, 1925—we have shown a mild interest in the Continental Modernist movement; many of its leaders, alive to our monetary advantages, have settled here and become the flaming spirits of contemporary taste.

These are the tides we can remember as washing around the American home in the past two decades. Consequently, when someone asks, "Do you think that lace curtains will ever come back into popular favor?" we answer, "Why not? Apparently everything else has."

RICHARDSON WRIGHT

John Kabel

Down The Woody Glen

As though to guard its slender loveliness from the wind's boisterous play the White Birch seeks the sheltered slopes and swales where, daintily aloof, it can lift its gentle curves to a crown of shimmering light. Here, as autumn turns the green to gold, is the abiding contentment of a world fulfilled

A fine example of Regency decoration is this library at Beech House, Worthing, England, the home of Edward Knoblock, Esq. Walls are painted gray touched with blue at bottom and ornamented with gold lion masques at top from which hang the painted curtain folds. Round-topped pedestal tables are from designs by Thomas Hope as is also the mahogany bookcase. (Left) Regency circular pedestal table, circa 1820, black with gold decoration. (Below) Regency cane-seated armchair, beechwood painted black, embellished with gilding and gold Chinese decoration on elliptical back panel. These two pieces by courtesy of A. E. Richardson, Esq., F.S.A. Regency side chair of beechwood painted bronze green and gilt, circa 1812. By courtesy of Edward Knoblock, Esq.

The Diversities Of Regency Furniture

Harold Donaldson Eberlein

ONE of the most agreeable characteristics of Regency furniture is its diversity. In the preceding periods, in spite of the great number of articles that made up the list of household equipments, and in spite of the many minor variations of structure, contour and decoration they often exhibited, there was a certain uniformity of manner they all shared. If a dozen console tables of the same date were not all "as like as two peas," nevertheless they were all unquestionably peas.

In the Regency era it was different. Though there was an unmistakable family resemblance running through all the furniture of the day, there were also a degree and kind of diversity unheard of before. There were, in fact, two cross currents. On the one hand, there was the continuation of tradition that grew out of the past and gradually assimilated new forms in accord with the temper of the times. This tradition was embodied in the work of Hepplewhite's

successors in his business and the more familiar designs of Sheraton. On the other hand, there was the direct adaptation of French Directoire forms, along with an unadulterated infusion of Greek and Roman elements immediately derived from archaeological studies. Of this latter phase Thomas Hope was the leading exponent. Thomas Hope was a man of means, an architect, a painter, an author and an accomplished archaeologist.

George Smith, "upholder extraordinary to His Royal Highness, the Prince of Wales," and Smith's fellow tradesmen of lesser fame who also designed, made and sold quantities of furniture, kept one eye on Hope, as their social better and an accepted arbiter of polite popular taste, and the other eye on the latest phase of French fashion. Meanwhile, the more conservative types evolved from the traditional background retained their hold on public favour.

Consequently, the Regency manner became the melting-pot in which these various elements were more or less fused. The process of fusion was carried far enough to create an amalgam, the component items of which all bore a family resemblance; it did not extinguish the individual characteristics of the several elements nor destroy the plain traces of their origin. The family resemblance is hard to define in so many words, but at the bottom of it was a vital directness of form and simplicity born of a

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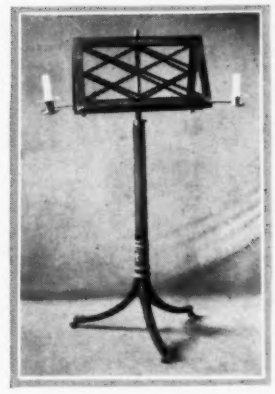
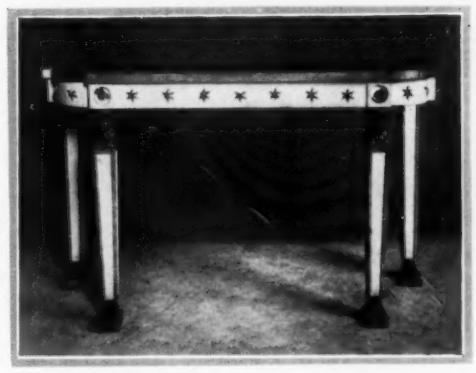
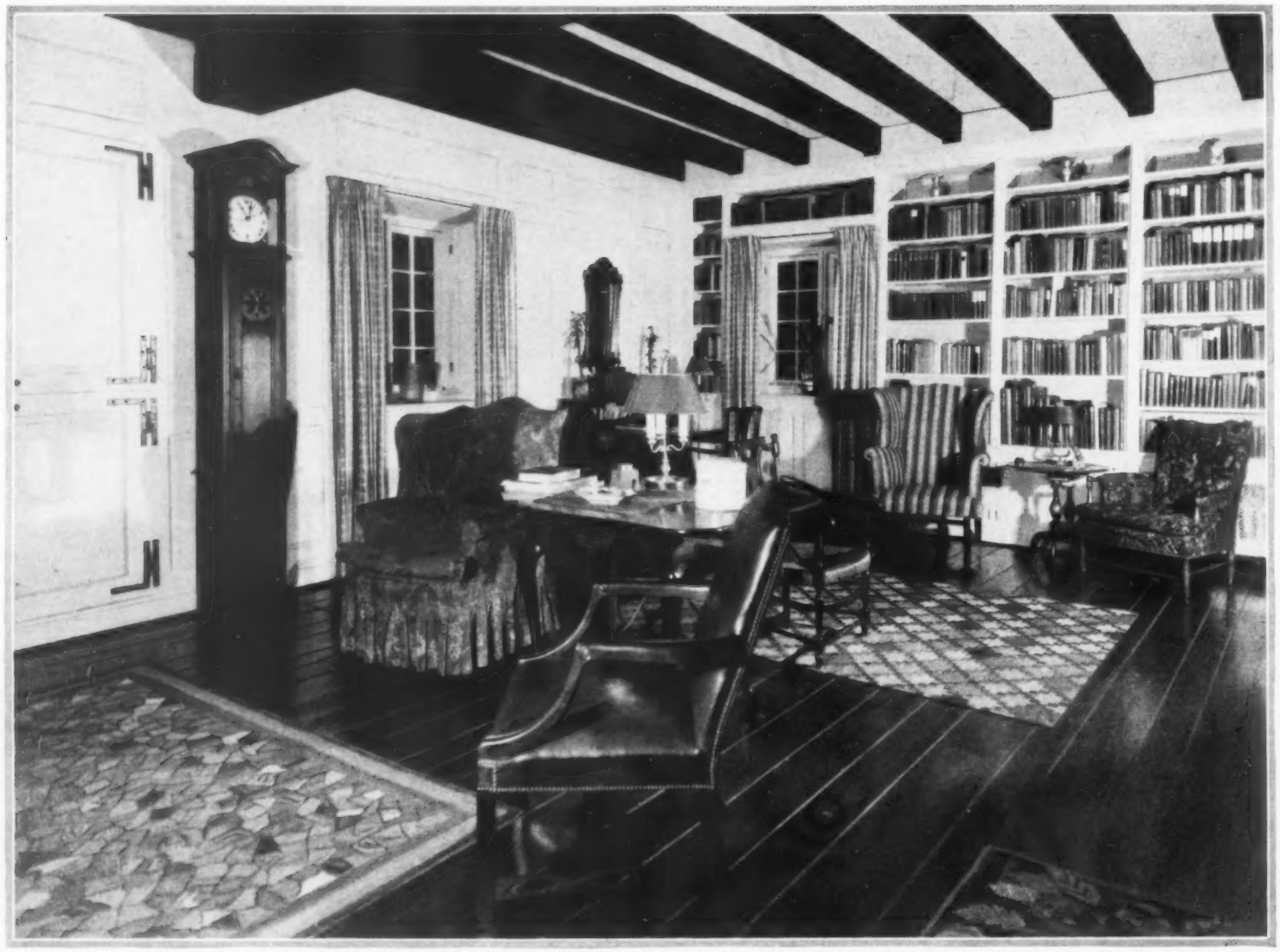




(Above) Regency bureau-bookcase of mahogany with a distinctly golden tinge, no red stain having been used in the finish. Drawer-fronts and frieze inlaid with ebony in the manner characteristic of the period; mountings of brass, circa 1812. Courtesy of Edward Knoblock, Esq. (Left) Regency music stand, black with gold decoration, ornaments of finely chased brass and extension brass candlesticks. Regency hall table painted white with gilded ornaments, circa 1812. This table is in the vigorous manner sponsored by Thomas Hope

The bedroom illustrated at the right at Beech House, the English home of Edward Knoblock, Esq., at Worthing, is admirably carried out in the Regency manner. All the furniture with the exception of the bed and armchair near the window is English Regency in design. These two pieces are of French Directoire inspiration. Bed canopy and curtains, the latter with characteristically draped valances, are of red and gold silk; carpet is of the period



French provincial styles continue a favored medium for country house decoration, as well as for the small city apartment that stresses informality. Furniture of this type predominates in a living room shown on this page in Lake Forest, Ill., where the outstanding pieces are an old Normandy clock, oak cabinet, armchairs in varied designs and an overstuffed chair, standing in front of the bookcase, covered in wool tapestry. The fabrics have the informal quality characteristic of this style, the curtains being checked percale in coral and cream, the slip cover on the wing chair by the table a green flowered chintz, and the upholstery of the wing chair by the bookcase coral, brown and cream quilted cotton. Gray plaster walls and dark oak floor form the background. Earl Hart Miller is the owner and decorator. Harry Howe Bentley, architect

French Provincial Styles Prevail

De Witt Ward

The dining room illustrated on this page shows again the effectiveness of the French provincial style when used in country house decoration. In this interior, which is in the home of Mrs. Douglas Bomeisler in Greenwich, Conn., the painted background of French landscape scenes, together with the architectural details of panels, doors and recessed shelves, forms a delightful setting for the old tables and chairs made of fruit woods. The murals are painted in full natural color, the country scenes being in soft faded reds, blues, yellows and greens, the moated castles gray-white with red roofs. Doors, wood trim and dado are painted gray-green. The curtains in this room are golden yellow to pick up the numerous yellow tones found in the murals. Leigh French, Jr. was the architect of this house. William C. Palmer painted the panels

Walls In French Landscape Scenes

The small hallway and stairs shown on this page are in an apartment in Berlin belonging to Herren Möhrke and Hartmann where white is the basis of the entire decorative scheme. In the upper landing, shown above, walls, floor and ceiling are white; consoles and mirror are old white and gold. The windows are hung in oyster white rajah silk and the accessories are bits of white porcelain and some decorative old pewter. (Below) Here the furniture and flower bowls are in white, accented by the stair treads and hand rail lacquered black

White Rooms In A Berlin Apartment

Adeline de Voo

THE charm of the white room is rarely understood on this continent. Here we are so used to the dulling influence of antiqued or glazed walls, of painted surfaces and wall papers, that we do not realize that the very life and vitality of pure clear color has been taken out of them. Apparently in New York and in all large cities, we are so accustomed to constant accumulations of dust and soot that we forestall their effects by spreading over everything a so-called mellow or antique tone before age does it for us! In smoke ridden cities where the servant question is enough of a problem to make one satisfied with even a semblance of cleanliness, there is some excuse for this tendency. But for those who live in the country, or even in cities where the smoke nuisance is under control, there is no logical reason for the dull backgrounds against which most of us set our lives.

Since time immemorial, in the lesser homes of England, the walls have always been given their yearly coat of white-wash. And often, even in the great baronial houses, the walls are white—an excellent background for the tapestries and warm colored embroideries that are used for hangings and upholstering. In Germany, too, the white wall is found in peasant houses as well as in aristocratic homes, and in each it has its own peculiar charm. But it is of the latter that I have the most persistent memories. I wonder if I can give you even an inkling of the sheer beauty of the white rooms in the lovely home which has been chosen for illustration? They are in an apartment in Lichterfelde, a suburb of Berlin, and belong to Herren Möhrke and Hartmann, two of the greatest artists in interior decoration that I have ever known. The apartment is in an immense attic which had formerly been used for storage by the tenants of the building. During the war, when the shortage of housing space made it almost impossible to find a building in which to live without taking in another family, my friends found this unoccupied attic. They saw its possibilities, put up partitions dividing the loft into three apartments, and proceeded to make the most of the many dormers and angles in the high, irregular roof. Every room and hall in the entire apartment was painted in tempera, a dead white. Yet in no room was there a feeling of coldness or monotony.

The entrance hall set the keynote of the scheme. The stairway was painted white except for the treads and rail which were lacquered black. Leaded windows on a line well toward the ceiling had sills wide enough to hold large white porcelain vases, one filled with white Petunias allowed to hang down the wall in great profusion,

Zander & Labisch

another with masses of white Dahlias and Gladioli. In the corner of the landing a small triangular commode held another white porcelain jar filled with gray-green foliage. This made a delightful approach to the little entrance hall where again everything was finished white—even to the floor of wide boards.

Under the windows was a half round console painted old white, with fine carved wood ornaments of the Louis XVI period done in mellow gold leaf. The window sills held two white urns filled with white Hortensias interspersed with charming little white porcelain birds. Over the door a delightful wood carving in gold formed a shelf for more white porcelain. Curtains here were of oyster white rajah silk. The other console in white and gold had a gold and white mirror above it reflecting a Majolica statue and a low bowl of white, pale blue and mauve Hortensias. Elsewhere in the small room were beautiful bits of pewter of the Louis XV period with white tapers used in the candlesticks. Thus the whole scheme was one of white, silver and gold—a beautifully worked out experiment in values that made me question if this room were not more beautiful and distinguished than a more colorful one.

Passing from the entrance hall to the other side of the house we came to another white room, a little sitting room whose charm and mystery were magnified by an ingenious treatment of architectural irregularities. The photograph at the bottom of this page gives some indication of the way these odd attic corners and angles were utilized and made beautiful. Even such a handicap as a square pillar was used as a base around which to build a tea table, with a cover cut to fit around the post.

The furniture in this room was painted white and gold, the settee, being upholstered with an old linen having a white background and a design in pale blues and tans, so delicate and softly faded that it gave the impression of white. The cloth on the tea table was coarse linen finished with white

(*Continued on page* 122)

Zander & Labisch

At the top of the page is a bedroom with white walls, carpet the color of hard boiled egg yolk, and white and gold painted furniture. The bed hangings are white striped satin and silk, with a spread of antique silk in pale reseda green. The old ceramic stove is in whites, delicate greens and blues. Further white notes are found in the porcelain urns on the window sill holding white Gladioli. The charm of the small morning room is magnified by an ingenious use of its architectural irregularities and attic corners, even the square pillar being used as a base around which to build a tea table. Most of the furniture is white and gold. The wall decorations here are mainly old white porcelain set on brackets of gilded wood

Even Time Now Comes Over The Wire For The House

Florence R. Clauss

THIS is an age of convenience, of modernization. Homes are planned to give the greatest possible amount of comfort with a minimum amount of effort in maintenance. Automatic operation and control of all household equipment is demanded. The heating system is automatically controlled; the radio is turned off by an unseen but very active force; bread is toasted automatically, without watching, and waffles are baked and coffee percolated without the supervision these operations formerly demanded. The home has gone automatic.

One of the features electricity can bring to the home is time-telling—a 24-hour service. The electric clock which gives this service is not a particularly new device; it has been used for some years in offices, schools, factories and institutions. But it is comparatively recent that this application of electricity has been made available to homes.

An electric clock, like any other clock, is made up of two distinct parts—the mechanism and the case. In electric clock cases the selection is as wide as that of the non-electric group and you can pay less than ten dollars for one, or more than a thousand, depending upon the state of the pocketbook and the size of the house. As to mechanism, three different types are available—the synchronous clock, the electrically-wound and the battery clock. All three have enthusiastic followings.

SYNCHRONOUS TYPES

The synchronous clock is driven by a small synchronous motor. This clock is synchronized at the power station with official time and, once set, will keep perfect time without further regulation unless some break occurs in the power line, from accidents occasioned by lightning storms or through unavoidable breakdown of the generating or distributing equipment. Connected as it is to the modern power station, there is small likelihood of interruption in the current supply.

This clock operates on alternating current only. In alternating current, as most of us know, the electricity flows first in one direction and then reverses, constituting a "cycle." In the typical alternating current system, there are sixty cycles a second. The synchronous clock contains no springs, escapements, bearings or pendulum, the small motor directly operating it. A "master" clock, installed at the power station, enables operation of the turbine generators at a speed which checks with U. S. standard observatory time.

Electric time, romantically speaking, journeys to us from the stars through the great telescope of the U. S. observatories, then by wire or radio to the power plant and from there to the home.

CHECKING TIME

In one type of synchronous clock, operation is begun automatically after an interruption in the electrical supply, while in other varieties operation must be started by hand adjustment. Some people believe that this starting feature is convenient and desirable, while others prefer clocks which remain inoperative until checked for time. In all synchronous clocks, however, some warning signal is given on the face to indicate that it must be checked for time. It is advisable to check clocks daily with the correct time broadcast by radio. In checking up my own electric clocks with radio time, I have found that they have varied not more than a second or two in the course of several months.

The synchronous clock is made in practically all the desirable sizes and types—Grandfather, Grandmother, Ship's Clock, Tambour and Cathedral, boudoir and boudoir with illuminated dial, wall and even in alarm models. They may be had, too, with chime and strike.

In the electrically-wound clocks, which are similar in construction to the hand-wound clocks, except that the spring is wound by a small motor, there are those with lever escapement and those with pendulum movement. The lever type, like the non-electric of similar construction, is recommended for use where the clock is to be moved from time to time; the pendulum type is best suited to use on a mantel or other level surface where it will be seldom moved, as for perfect operation it must rest on a truly level surface. These clocks are independent of fluctuations in the electric lines for they will operate from six to twenty-four hours without electrical supply. They must be regulated for time, however, just as the non-electric clock is regulated, and will gain or lose if not correctly adjusted. The synchronous clock requires no such regulation, for once plugged into the circuit, the hands will move at a constant, definite rate of speed unless stopped by an interruption in the line. A daily check with radio standard time will ensure correctness.

While the majority of electrically-wound clocks on the market are intended for use on alternating current, models for direct current operation are available, although the choice is limited as to case design.

Cherished old clocks that may have been in a family for years can be fitted with an electric mechanism and put to work again. This in no wise changes the appearance of the clock case and a beautiful old clock becomes useful as well as decorative.

Battery clocks are independent of any house current or electric line as they are operated by a small battery or dry cell similar to those in flashlights and lanterns. They are made with charming little cases and are very ornamental indeed. Change of battery, it is declared, is not necessary more than once a year at the most.

AVERAGE COSTS

The average cost of operating an electric clock of the synchronous or electrically-wound types is approximately 10c a month, or about $1.25 a year. This cost is estimated at the average residential rate of slightly over six cents a kilowatt hour. The rate in some communities is slightly lower or higher than this figure but it is a good average from which to ascertain cost of operation. The consumption of the clock is about 20 kilowatt hours a year, which, multiplied by the cost per kilowatt hour, will give the annual operating expense.

Clock cases, as mentioned before, are as beautiful as anyone could wish, and, as in any other piece of furniture, you can pay

(*Continued on page* 120)

Drix Duryea

This Portfolio shows the New York penthouse apartment of Mrs. Dodge Sloane. The entrance hall has walls, above a putty colored dado, painted to simulate blue drapery, topped by a wall paper frieze in blue and gold. Curtains are gold taffeta. Diane Tate and Marian Hall, decorators

A Little Portfolio Of Good Interiors

Drix Duryea

(Opposite page, top) Design is used freely here, both walls and rug having definite pattern. A Louis Philippe wall paper in light green and chocolate color is used above a dado painted chocolate. The Besarabian rug is figured in white calla lilies; furniture is walnut. In Mrs. Sloane's boudoir, shown opposite, the Louis XVI wall paper is pale greenish blue, deeper green and mauve; curtains are greenish blue taffeta bound in light blue, the walnut daybed is in gold satin and the chairs in bluish green brocade. (Above) Breakfast alcove off the dining room with chocolate colored satin curtains trimmed with green and egg plant fringe. Floor is black rubber tiles. (Right) A charmingly arranged fireplace group in the living room where the paneling is Louis XV boiserie in natural finish. The chairs are in olive green velvet; egg plant satin covers the sofa. The Aubusson rug is egg plant, green, copper and yellow. Diane Tate and Marian Hall were the decorators; Bottomley, Wagner and White, the architects

Eighteenth Century French Styles In A New York Penthouse

Poynter

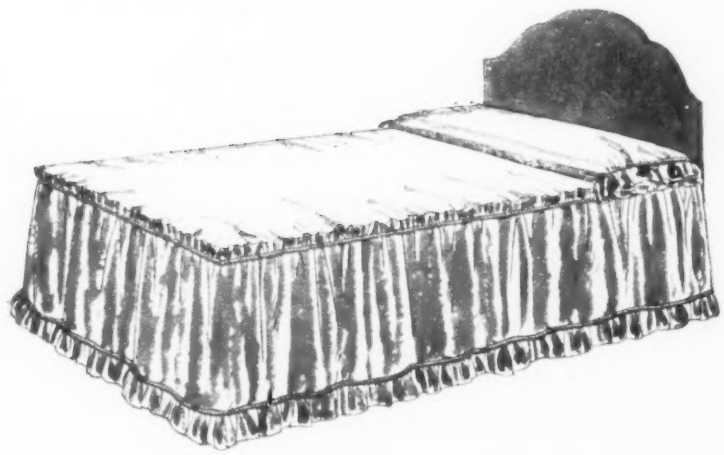
A barren slope has been transformed into an exceptionally pleasing wild garden area for Mr. and Mrs. William H. Albers of Cincinnati, Ohio. The composition at the left, as seen through the arch of a naturalistic footbridge, shows the lower portion of the garden where the stream widens to a pool bordered with flat rocks behind which flourishes a wealth of shrubbery and trees. Below, a view of the slope which, once unproductive, now is clothed with luxuriant and varied growth. Particularly successful is the balance which has been maintained between rocks and planting, both types of material being kept in excellent relative proportions. A. D. Taylor was the landscape architect

Cincinnati Shows Naturalism In A Pleasant Garden

A Dozen And One Ways To Make Your Bedcovers

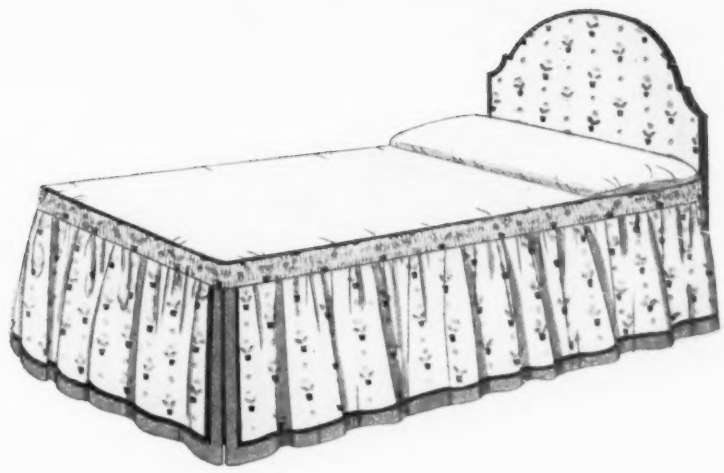
Designed By Agnes Foster Wright

The beds are 3 feet by 6 feet 3 inches, the drop 18 inches. Bedheads are covered in the material of the cover or painted, and conform to lines of the mirrors of dressing tables in the July number. Yardages are in 50-inch material and include the bed and pillow cover only, not the headboard



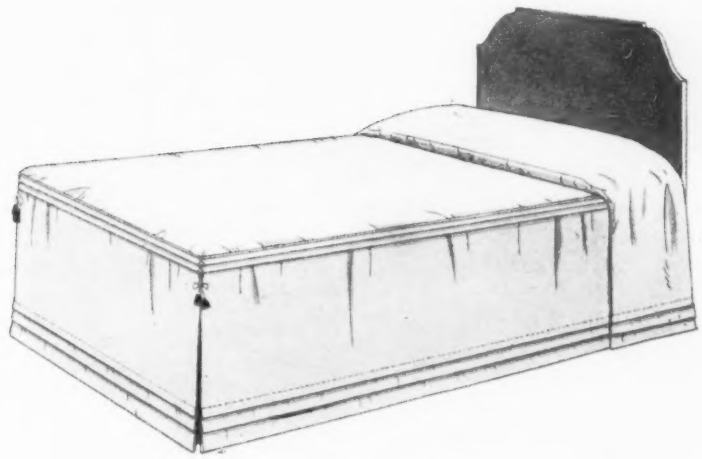
CORDED

Apricot taffeta with a drop corded at the top with an inch heading. A 3½ inch corded ruffle is applied to the bottom of the drop. The drop is quite full and the ruffle scant. The pillow slip has a corded ruffle at the ends. The headboard might be painted blue green with an apricot edge. 6½ yards



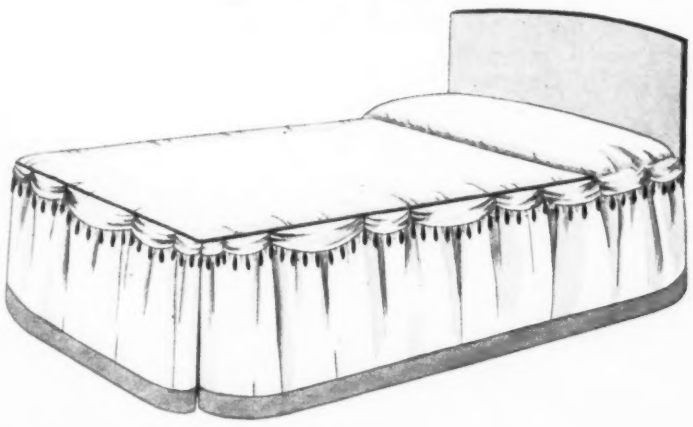
GATHERED

Figured chintz gathered at the top of the drop. A cord of red attaches it to the plain green top. The drop is banded at the bottom and up the corners by a 2 inch binding of green and a piping of red. The bedtop is covered with the chintz and the wooden border is painted red. 3 yards plain material, 3 yards of the figured chintz



TUCKED

Blue chintz with plain top and very scant drop. At the bottom are three tucks, 2 inches, 1½ and 1. The drop is attached by a double fold and is laced at the corners with a cord and two tassels. The pillow sham falls over to the end of the drop and its edge has similar tucks. The headboard should be painted. 6¼ yards of material

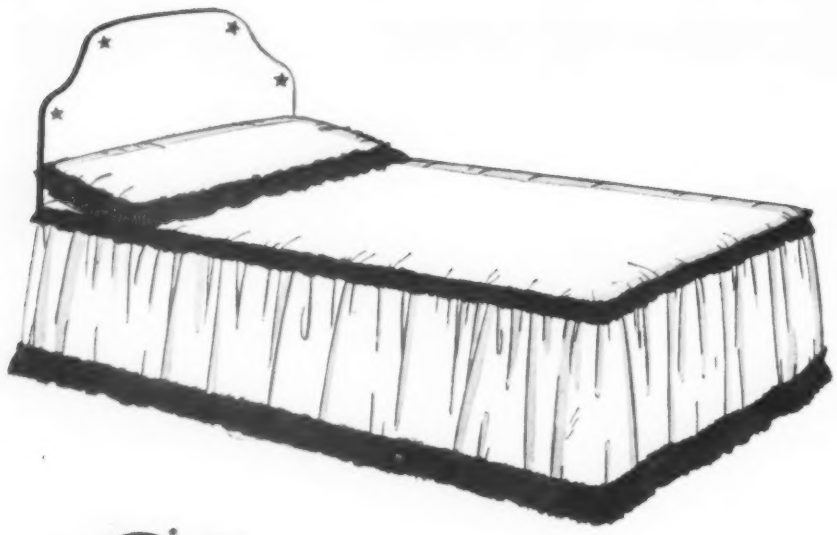


BEADED

Blue taffeta trimmed with wooden or glass bead fringe. The drop is slightly fulled and the hem turned up at the bottom on the right side about 2½ inches and curves up at corners. A shaped swag of alternate widths is applied around the top. The pillow sham has a swag with beads at the end. 6½ yards of material are required

PUFFED

(Right) Figured material with a plain top. A ½ inch puff set in makes a panel on top. The sham the same. Gather the drop with a sightly scalloped heading. Set 2¼ inch puff on bottom ruffle and a 1½ inch puff above. Cover headboard with plain chintz and outline with puffing. 3¾ yards plain, 3 yards of figured material

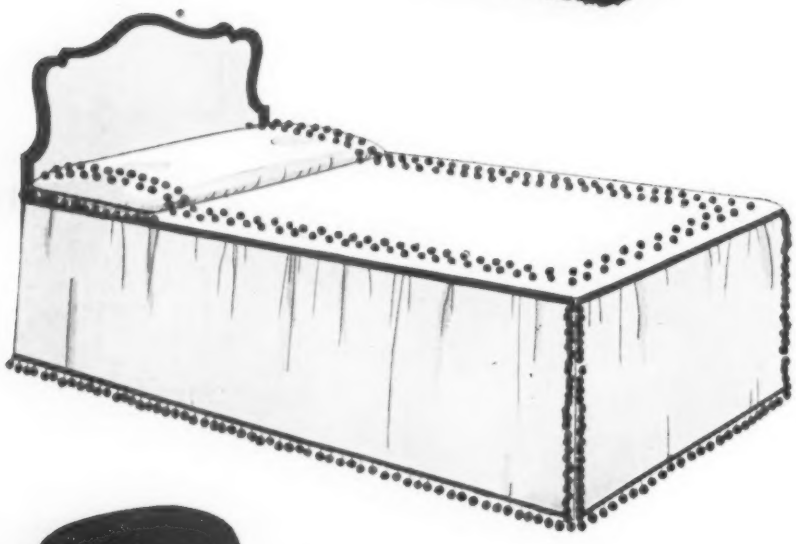


Ruffled And Balled

Quilted And Embroidered

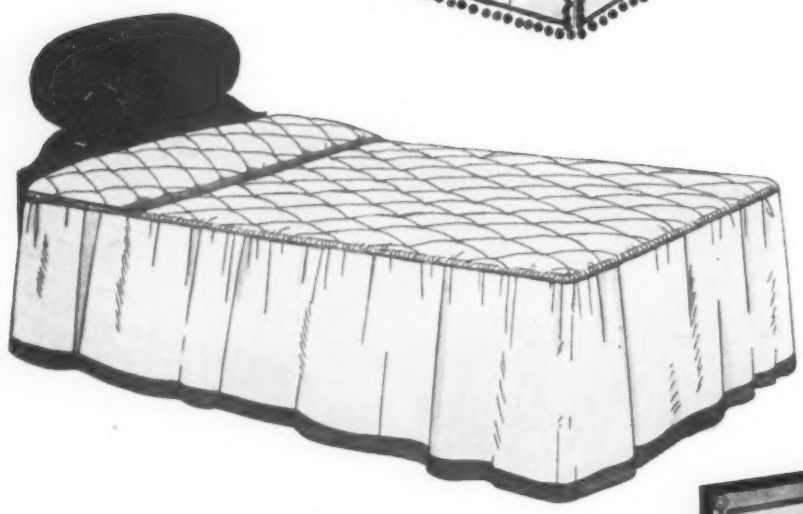
RUFFLED

This spread is made of green organdie or voile lined with green sateen. The drop is slightly fulled and has, at the bottom, a 3 inch ruffle plissé with a half inch heading. The ruffle is put on to the top with a 2 inch ruffle. The pillow sham has a 2½ inch ruffle all around. The headboard is green with green glass stars. For this are required 7 yards organdie or voile and 5½ yards sateen



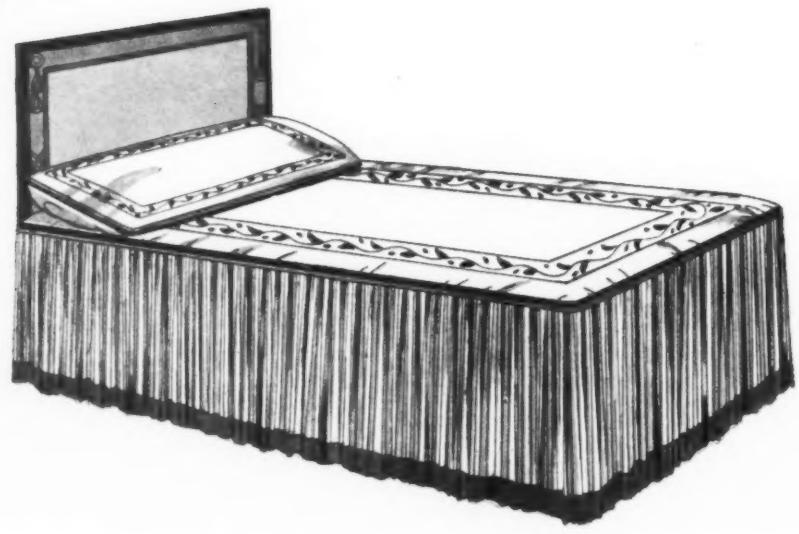
BALLED

The material for this spread is yellow chintz, with drops edged at bottoms and up the corners with red ball fringe. Drop is slightly fulled. The top has a double row of balls attached by pulling them through the chintz. The sham matches and is fringed on the ends. The bedhead is yellow with a red band, and corresponds in form with the mirror over the dressing table in July. 6 yards chintz



QUILTED

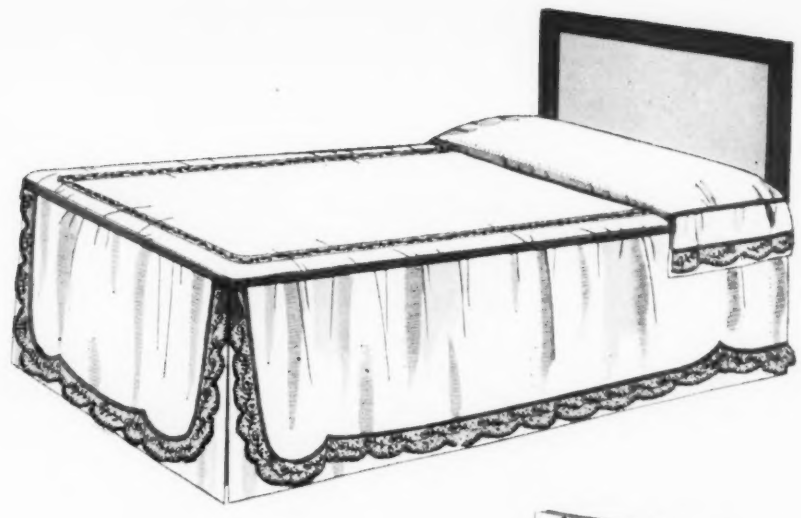
Lavender chintz quilted in deep plum can be stitched for this cover either by hand or machine. The drop is slightly fulled, put on with a large cord and has a 2 inch binding of plum. The top of the bed and the fold-over for the pillow are diagonally quilted. The bedhead, the same shape as the mirror frame on the dressing table in July, can be painted plum to match. 6 yards material



EMBROIDERED

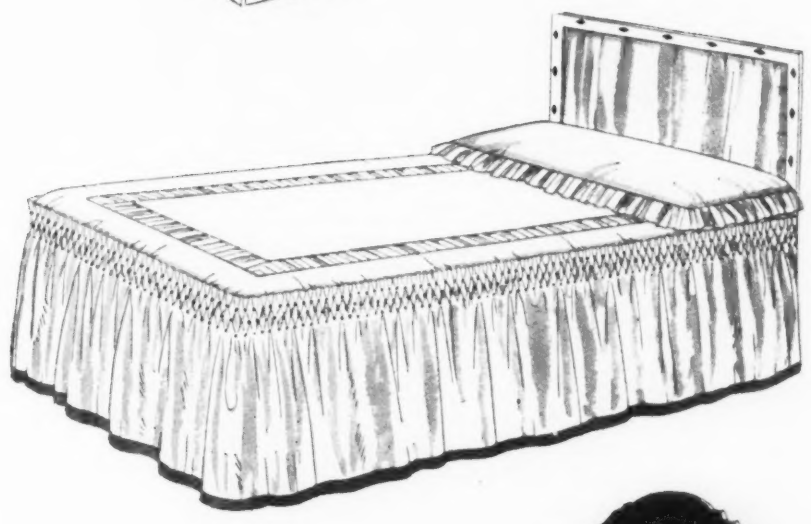
Use pale yellow taffeta for this spread. Apply to the top a band of embroidery in chartreuse, salmon and green. The pillow case also has a narrow band of this embroidery and a plain edge. The drop is plisséd and bound at the bottom with a finishing band of salmon colored taffeta, is attached to the top by a piping of green and salmon. The headboard is painted and then antiqued. 7 yards of taffeta are required for the bedcover

In Lace, Smocking Banding And Tufting



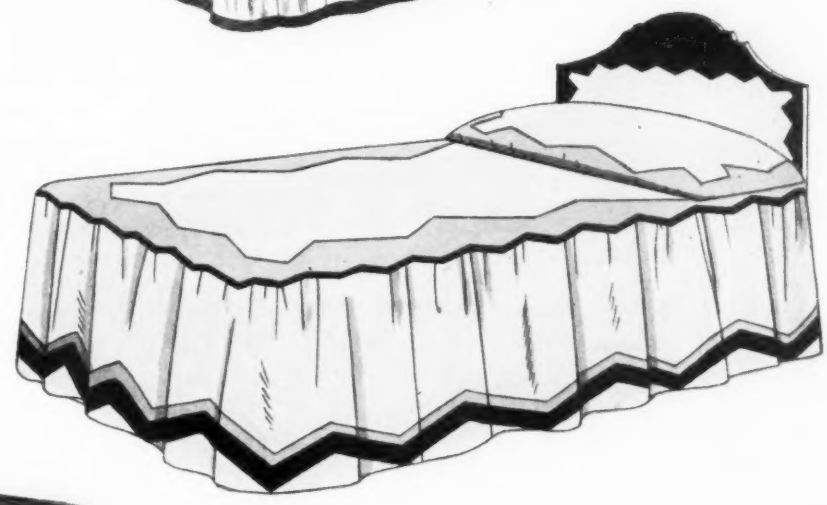
LACED

Cream moire of a soft quality makes the foundation of this bedcover. With it is used a heading of pale yellow velvet ribbon and black thread lace applied in a simple design. On the bed top the insertion is laid on 3½ inches from the edge. The pillow slip matches, the ends being slightly fulled. The headboard is painted in an antique white with dark gray border. 5½ yards of moire



SMOCKED

Magenta taffeta smocked in emerald green stitching comprises the material for the spread to the right. The drop has a 1¼ inch binding of the green. A panel of a box pleated rouche is applied to the top of the bed. The pillow cover has a box pleated ruffle. The headboard is green with diamond shapes applied to match the mirror frame of the July issue dressing table. 7 yards taffeta



BANDED

A more difficult cover to make is banded. For this use plain tan chintz with a drop of tan applied at the top by a narrow band of blue. At the bottom of the drop are a 3 inch band of blue and a narrower band of peach. A shaped piece of the peach is applied to the top as a border. The pillow case matches it. The headboard may be painted blue and tan. 6½ yards of material required

TUFTED

For a bedroom in which some French pieces are used, this cover will be in perfect harmony. Use French blue silk. The drop has no fullness but is tufted and the sewing points marked by rosettes in blue and white with red buttons. Corners are pleated and each has a rosette with long ends. The pillow cover is boxed and should be very tailored. The headboard can be painted blue in a swag design. Provide 6 yards of blue silk

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

SHEER columns of gleaming black glass may rise from floor to ceiling. These can be topped with interesting lighting devices. There is, perhaps, no better material with which to accent modern beauty in an interior than black structural glass. The vogue for black in decoration brings need for just such a material as this new product.

Its beauty is permanent. The glass is easy for workmen to handle and for housekeeper to clean; the non-porous mirror-like surface does not stain or lose its polish. Fireplace facings, shower enclosures, ceilings, bathroom walls, shelving, wall inset panels and trim are a few of the possible applications. It is obtainable from one quarter to an inch and a quarter in thickness and may be procured in sheets as large as 120 inches square. Not easily shattered or cracked, special decorative effects may be produced, if one wishes, by etching or from applied metal ornament. This is not a fire-finished glass, but is ground and then polished; it has an absolutely true reflecting surface.

TO REMOVE ASHES

FOR the countless homes depending upon coal for heat the task of removing ashes from the ash pit is solved by an automatic device. This unit does away with muss and dust, saves unpleasant labor and injury to clothing. It insures more efficient combustion, bans the fire risk of handling hot ashes, and avoids serious and expensive damage due to the grate warping, a condition very apt to develop when ashes are allowed to accumulate in the ash pit. This unit is an ash receiver and is not to be confused with an automatic stoker.

A regulation ash can is placed on an elevator device and lowered into a sheet steel pit under the heater. When grate is shaken the ashes fall into the can. After the can is filled, a few easy turns of the elevator handle will raise it to the cellar floor level. Raising a full can, removing it from the elevator and lowering an empty can into place requires about three minutes.

All lifting equipment is attached to a steel pit which extends 14 inches under the heater. Heater foundation is in no way disturbed by the installation. There is no interference with draft, whether natural or forced. When not in use the elevator mechanism folds beneath a hinged metal door which forms the floor in front of the heater. Installation is simple. A child can operate the unit.

A small hand truck for handling cans filled with ashes and an automatic coal feeder are offered by the maker of this ash handling equipment. The feeder delivers coal directly from the bin to the hopper of a stoker or to the magazine of the boiler; it eliminates all coal shoveling.

COLORED CODE WIRES

WITH electric entertainers and servants coming into the home in ever-increasing numbers and varieties, the matter of wiring to service them assumes added importance. Circuits are multiplying to take care of photo cells, microphones, glow tubes and the apparatuses they control, as well as the standard and the newer appliances. Need for quick and positive circuit identification becomes more and more imperative.

One firm that has given much study to home wiring is introducing a complete line of colored code wires which permit easy identification of all circuits and ensure convenience in testing. Eight colors are furnished: black, red, green, white, blue, yellow, brown and white with a tracer. These form an integral part of the domestic wiring system developed by the engineers of this firm. The wires are available in several grades and may be easily installed in the house that is being electrically modernized.

NEW FLUSH VALVE

ELECTRICITY has been applied to a valve which allows water at line pressure to flow into the toilet bowl for the flushing operation. This flush valve, we are assured, operates efficiently, silently and economically. Push-button control is conveniently located in the wall, usually above and to one side of the bowl.

Use of this valve permits bowl to be set close to the wall, thus saving floor space. The valve can be installed in the wall immediately behind bowl, lower than the bowl, or in some remote point.

Valve operation cannot be heard. The valve eliminates need for a tank which, in turn, does away with "sweating" in warm weather, the singing noise as water refills the tank after the bowl has been flushed. The valve can flush the bowl again, immediately after the first flushing is completed. The entire bathroom or lavatory is made more neat, trim and modern by the installation as the chromium-plated switch plate is the only exposed equipment.

The valve has a wide range of working (water) pressure. It operates on the regular home electric service at an infinitesimal cost. Simply constructed of long wearing materials, it is easily installed and may be quickly dismantled should sediment in the water make cleaning necessary. No special fittings are required.

ELECTRIC MIRRORS

AN electric mirror, so-called, throws a soft, indirect light upwardly on the face, giving ideal illumination for make-up, dressing the hair or shaving. Light from the two 25-watt lamps behind the mirror is gathered by a reflector beneath the mirror and projected outwardly.

One type is designed for the dressing table; it has an eight by eight inch bevel mirror set in an adjustable frame of polychrome dull silver finish. Another type has an eight inch round bevel mirror on a graceful stand; it comes in white, ivory, brown, green, dull nickel and silver plate.

There are four models for wall mounting, with mirrors six by six inches, open back, six by six closed back, eight by eight and 12 by 12 inches with closed backs. With three shelves each, these come in white, orchid, delft blue and sea green. Recessed types have heavy pressed steel cabinets, white or colored, with bevel mirror and three glass shelves.

(*Continued on page* 134)

Emelie Danielson

Unlike other expositions, the present Stockholm Exposition dedicates itself to the working out in tangible form of a thesis. This thesis concerns itself with a problem not peculiar to Sweden but one of world wide interest: "creating an attractive and pleasant home for the average man, especially for an urban population". While the age-old heritage of craftsmanship exerts a strong influence on Swedish products, designers have taken into consideration the machine-made inventions now an essential part of home equipment. To reconcile the industrial charm of old handicrafts with the stark efficiency of the machine made, and out of it all evolve furnishings which shall be attractive, comfortable and at the same time limited in space and cost, is the most important activity of the Stockholm Exposition. The house shown on this and the following two pages is designed in the functionalistic style which prevails throughout the exhibition. It is intended for a family of seven. Materials are stucco with red tile roof. The architect is Carl G. Bergsten, the designer of the modern décor on the beautiful Swedish American liner "Kungsholm". (Right) Bedroom with yellow walls, furniture lacquered yellow and gray, and textiles carried out in terra-cotta, yellow and brown

A House In The Stockholm Exhibition

Emelie Danielson

(Opposite page) Simple lines, beautiful cabinet work and the use of contrasting woods distinguish the furniture in the dining room, designed by A. E. Hjorth. The sideboard is lemon wood with lines of rosewood, the wall cabinet polished lemon wood and birch in checkerboard design, and the chairs, birch with walnut inlay and brown calf seats. The table has a practical top of back linoleum inlaid with terra-cotta color. Walls are white, the wood trim and ceiling dark brown: flooring is dark gray parquetry with a hand woven rug in brown, coral and blue. Plant stands under windows are of metal tubing with black tops and the curtains are brown velvet over coral velvet, bound in silver. (Right) An interesting feature of the living room is the curved recess at one end painted pale blue, the remainder of the wall space being white. The furniture here, designed by Carl G. Bergsten, is of sycamore, with inlays of rosewood and lemon wood. The rug is rose and terra-cotta, the curtains henna, yellow and green striped silk. In the other end of the room, shown opposite, furniture of sycamore is covered in striped silk shading from henna to tan. Here the striped rug is chartreuse, blue and tan. All decorations by the Nordiska Kompaniet

Interiors In The Functionalistic Manner Of Sweden

(Left) In the Oncocyclus section one of the most beautiful is I. gatesi, from Kurdistan—large flowered but difficult to grow. (Center) Another glorious Oncocyclus is Lorteti, a very large, shapely flower of pale pinkish violet with pale warm crimson dotted on its falls. (Right) A crossing of the two foregoing sorts has produced Sylphyde, of pale wisteria, maroon and green-gold

Irises Of The Orient Whose Beauty Is Winning The West

Franklin B. Mead

THE customary Iris of our gardens has been well described as the "flower of chivalry with a sword for its leaf and a lily for its heart." It thus breathes the spirit of medieval chivalry as it does also of western civilization even from the classic days of Homer. It likewise springs from the midst of the seat of that chivalry as it is, for the most part, indigenous of Central Europe. Happily, the great wealth of beauty of these western Irises, as well as their season of bloom, may be still further extended by those of the Orient, exotic in color and form as well as origin. Like their kin from the West, these latter are reminiscent of the civilization from the midst of which they spring, not so much of its story and song as of its art. Weirdly and fantastically beautiful in color and form are they, in color like unto the ceramics of Rakka and Rhages, the tiles of Damascus and the textiles of Persia and Afghanistan and, in form, unto the Near-East art in general. Curiously enough, many of them are etched by line or dot in a manner suggestive of much of the ornament of Byzantine architecture. Fortunately, too, their season of bloom precedes that of the Irises of the Occident and, contrary to a somewhat common belief, the culture of many of them is not more exacting than that of the Dahlia or the Gladiolus.

These Irises of the Orient belong to three sections of the Iris family, the Juno, the Regelia and the Oncocyclus.

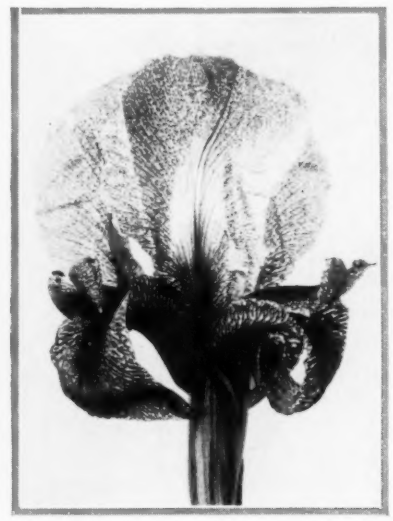
Of these sections the earliest to bloom are the Juno varieties, which are in fact the earliest of all Irises. They are characterized by a root stock which is a bulb and to which are attached several thick, fleshy roots, which must not be broken in transplanting. The bulbs should be dug in midsummer after the foliage has died down and stored in a dry place until time to set them out in early autumn. A further unique characteristic is the extremely beautiful leaves which are gracefully arched and curved, furrowed V-shaped and alternately set tier upon tier on a stem that is tall for a Juno. The flowers appear from the axils of the leaves.

The yellow species *Orchioides* is quite commonly seen, but this has been dis-

(*Continued on page* 140)

In Iris susiana is found a pleasing combination of pale yellow, olive and maroon. It blossoms very early and very freely, combining well with Alyssum saxatile compactum

A recent addition to the Regelia section is Hoogiana, from southern Turkestan. It is uniform, clear pale violet with electric blue sheen, showing no dots or veining



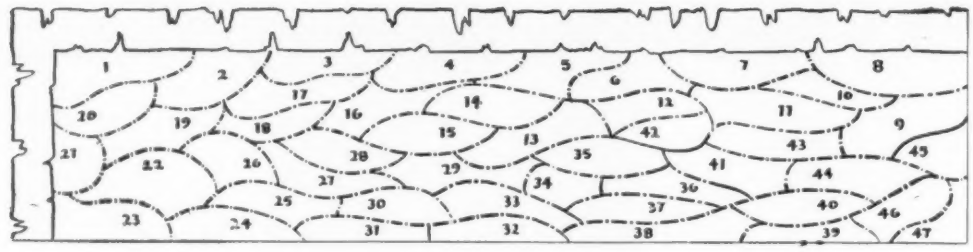
A group of choice Irises which places this great plant family in a light which will be new to many gardeners. (Top row, left) Iris korolkowi is the mother parent of the Regelio-cyclus strain. It has curiously long, pointed standards. (Right) Bancis, a Regelio-cycus, shows the form influence of its parents. (Second row, left to right) Hecate, another Regelio-cyclus, has rose standards and falls of mahogany and cream. The Oncocyclus Artemis is raisin purple on a silvery gray ground, giving a rich purple-claret effect. Sofarana, another fine Oncocyclus, has a creamy white ground on which are veinings of dark purple. (Bottom row, left to right) In a yellow, the Oncocyclus section offers Iris urmiensis, a flower of excellent form. The Regelio-cyclus Polyhymnia is a hybrid resulting from a cross between korolkowi and iberica. Iris paradoxa, var. Choshab, has standards of white veined with faint violet and black-purple falls—most lovely, like the others on this page

New Color Schemes In The Garden

Louise Beebe Wilder

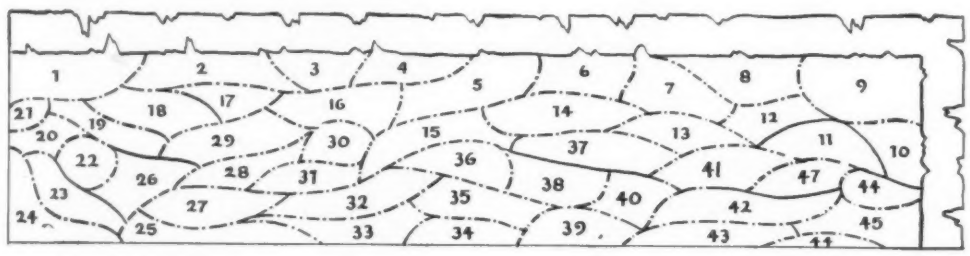
GARDENERS have become color conscious only in fairly recent years. Our grandmothers and great-grandmothers disposed their plants about their beds and borders with happy indifference to the din set up by warring hues in juxtaposition. Magenta and scarlet, rose and yellow mingled as unashamedly as in Czecho embroideries. In formal regions the Victorians supplied some need in their consciousness by the use of crude contrasts; the scarlet of Geranium, the blue of Lobelia, the yellow of Calceolaria, often bound about by a hem of Dusty Miller, were repeated over and over from every parterre and park, and even quite small gardens affected this uncompromising quartette. It was Mr. William Robinson, Dean of English gardeners, and Miss Gertrude Jekyll, who freed us from this strongly entrenched tradition. Mr. Robinson showed us the folly of abject formality and turned our attention once more toward an appreciation of hardy plants used in a more or less natural setting. Miss Jekyll made us believe ourselves artists in embryo with a color box to our hands and a canvas ready stretched before us. She opened up to us a new delight in gardening and new possibilities in ourselves and set us a most radiant and enticing example.

But as so often happens the pendulum in its back swing went further than those who supplied its initial impetus intended. We found ourselves in the throes of such meticulous color scheming that gardens though painstakingly harmonious in their color arrangements were almost as artificial in effect as in the old bedding out days. This was particularly the fact in England where the color-schemers reached a high degree of proficiency. We Americans, for want of exact knowledge of our materials and the cantankerousness of our climatic conditions, rather lagged behind our British brothers of the soil in this respect, but we did the best we could. Nice minded ladies shuddered at the sight of a scarlet Oriental Poppy and the very word magenta was enough to cause goose flesh to rise upon anyone who



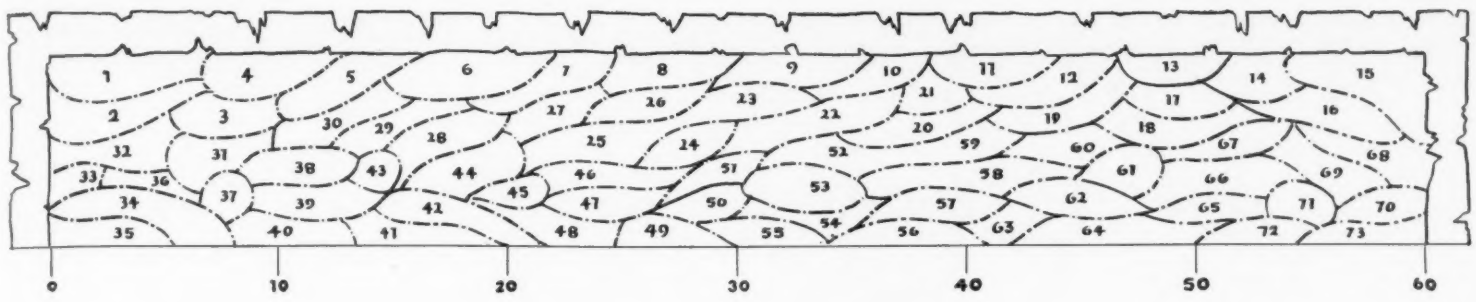
Perennial Border, Section 1

1. Pink double Hollyhock
2. Aster Beauty of Colwell
3. Aconitum wilsoni
4. Phlox Jeanne d'Arc
5. Verbascum Miss Willmott
6. Aster Abendroth
7. Hollyhock, lemon-colored single
8. Hollyhock, blush single
9. Salvia pitcheri
10. Helenium autumnale rubrum
11. Delphinium blue
12. Thalictrum glaucum
13. Phlox Enchantress
14. Salvia pitcheri
15. Eryngium amethystinum
16. Thalictrum glaucum
17. Delphinium
18. Aster St. Egwin
19. Fraxinella alba
20. Aconitum fischeri
21. Peony, Festiva maxima
22. Salvia sclarea
23. Veronica maritima
24. Heuchera rosamundi and Viola Jersey Gem
25. Sidalcea Rosy Gem
26. Lilium regale
27. Phlox Miss Lingard
28. Thermopsis
29. Hemerocallis Bay State
30. Delphinium chinensis, blue
31. White Pink
32. Nepeta mussini
33. Lilium regale
34. Peony, pink variety
35. Hemerocallis Lemona
36. Erigeron Quakeress
37. Iris Bluet
38. Heuchera and white Pinks
39. Viola Jersey Gem
40. Phlox Juless Sandeau
41. Anthemis E. C. Buxton
42. Echinops ritro
43. Aster Gray Lady
44. Lavatera olbia
45. Iris flavescens
46. Veronica spicata
47. Nepeta mussini



Perennial Border, Section 2

1. Yellow double Hollyhock
2. Aconitum wilsoni
3. Campanula lactiflora
4. Aster Blue Gem
5. Phlox Commander in Chief
6. Hollyhock bright rose
7. Campanula lactiflora
8. Aster Climax
9. Pale pink Hollyhock
10. Iris Queen Caterina
11. Salvia sclarea
12. Aconitum fischeri
13. Phlox Daybreak
14. Delphinium Belladonna Type
15. Aster Queen Mary
16. Echinops ritro
17. Dictamnus albus
18. Delphinium (mauve tone)
19. Salvia pitcheri
20. Gypsophila Bristol Fairy
21. Lilium speciosum rubrum
22. Peony, pale pink
23. Funkia lanceolata
24. Nepeta mussini
25. Heuchera and white Viola cornuta
26. Iris Crusader
27. Veronica longifolia
28. Lychnis chalcedonica alba
29. Phlox Daybreak
30. Iris Perry's Blue
31. Lilium speciosum
32. Aquilegia chrysantha
33. White Pink
34. Viola Jersey Gem
35. Lupine, pink
36. Veronica spicata
37. Thalictrum glaucum
38. Lilium speciosum
39. Heuchera and Viola Jersey Gem
40. Iris Emperor (Siberica)
41. Anthemis E. C. Buxton
42. Erigeron speciosus Quakeress
43. White Pink
44. Viola Jersey Gem
45. Nepeta mussini
46. Peony, pale pink
47. Lupine, blue



Gay Annuals and Perennials

was anyone at all. All strong color was banished from polite purlieus—though it kept up a low muttering in the outlands—and we became chaste and chastened in our color predilections. Fragile mauves and buffs, shadowy blues, soft pinks and salmons, lavenders, heliotropes and saffrons, with an admixture of fleecy white flowers and gray foliage, were the only hues suffered in our garden.

And it must be confessed that the effects thus obtained were charming, gracious. But were they not a thought unsatisfying, a trifle weak in the last analysis? Did the eye not now and again become restless and cast about in search of a flash of scarlet, a glint of honest yellow?

In any case the pendulum has again begun to swing, propelled doubtless by a perhaps unconscious need for greater strength and vitality, more warmth and glow. Less aloof refinement in our gardens. The world is full of color today as perhaps never before. Artists splash it recklessly upon their canvases, workers in applied design use it lavishly. Pottery, glass, fabric, woods, embroideries, all show brilliant hues and bold associations of crude hues. We are color thirsty and may be in danger of becoming a little drunk with our new liberty—but gardens I think are going to be distinctly the gainers. We shall have contrast as well as harmony, richness and depth and brilliance as well as delicacy and refinement, and all used with a light touch and a freedom from rule of thumb that should make our gardens far more livable and interesting than they have ever been before.

Sir Herbert Maxwell, a great English gardener, believes that the happiest effects are brought about through irregularity and the concealment of premeditated effort, and this good principle takes us away from the crudeness and rigidity of the Victorians as well as from the too careful, if more artistic, associations of more recent times, and leaves us plenty of scope for originality and the expression of our personal enjoyment.

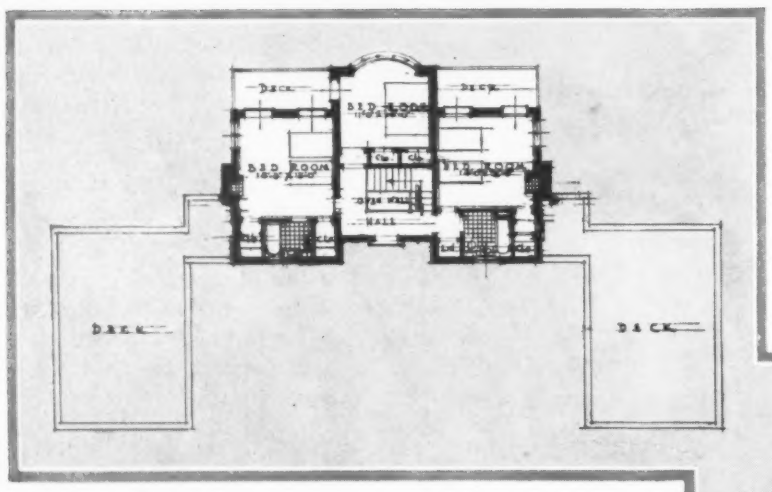
One of the manifestations of this new color freedom is that magenta is no longer hall-marked as a vulgarity, but has arisen from its Victorian grave and is invading the realms of draperies and women's belongings, thinly camouflaged by such titles as Fuchsia and Amaranth. Into gardens, too, it is boldly making its way worn, by the fine new varieties of Rhododendrons, Primulas, Michaelmas Daisies, herbaceous Spiraeas, Pyrethrums and other flowers, and no one is pointing the finger of scorn at them. As a matter of fact pure magenta, especially when combined with a velvety texture, is one of the most lovely of hues and shows itself friendly enough in association with other hues provided the reds and salmon-pinks—its inalienable enemies—are kept at a proper distance. With cream (Galtonia), with the low-toned corn-yellows (Digitalis ambigua), with the deep maroons such as are found among the Sweet Williams, with the lavender and silver of Catmint, with the cool blues (Campanula), with some shades of pure purple it is not only admissible but highly effective. Try Phlox Le Mahdi with pale yellow Gladioli, or Loosestrife with the tall, creamy mullein, Miss Willmott. The old Mullein Pink (Agrostema) is lovely with Nepeta and some of the new rich-toned Sidalceas are fine enough with the cold blue and silver of Eryngiums. One could multiply examples indefinitely.

Some tones of magenta are frankly bad, that is to say unpleasing to the individual eye. Personally I object strongly to that of Spiraea Anthony Waterer, but I think it is here more a matter of texture than of tone. Many fine flowers that cannot be classified as purple, pink, mauve, red or lavender come under the magenta standard. Outstanding among these are varieties of Sidalcea, Phlox, Geraniums (especially Endressi), Lavateras, Viscarias, Spiraeas, Lupines, Japanese Anemones, Erigerons, Incarvilleas and so on. Last summer I saw in Massachusetts a very beautiful garden planted wholly with flowers of this color scale and was proud to learn from the owner that the scheme had been suggested by a chapter in one of my books defending magenta. Careful and extremely expert use had been made of offsetting and softening hues and the effect of the whole was extremely rich and interesting.

Of course in gardens or at seasons where the reds and scarlets are to play an important part magenta must be reduced to a minimum, though it need not be wholly

(*Continued on page* 138)

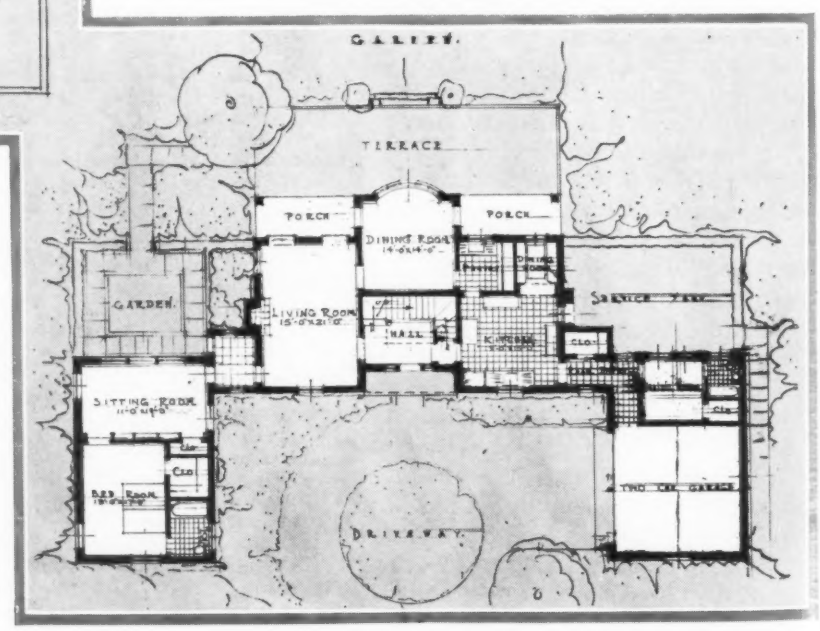
1. Red Hollyhocks
2. Phlox Frau G. von Lassburg
3. Dahlia, pale yellow
4. Verbascum Miss Willmott
5. Phlox Debs
6. Helenium autumnale rubrum
7. Aster Queen Mary
8. Zinnia, rust-colored
9. Verbascum olympicum
10. Phlox Firebrand
11. Hollyhock, double lemon-colored
12. Phlox Jeanne d'arc
13. Helenium autumnale
14. Campanula lactiflora
15. Bocconia cordata
16. Achillea filipendulina
17. Galtonia candicans
18. Hemeroallis luteola
19. Marigold, tall lemon
20. Lilium tigrinum
21. Dahlia, flame-colored
22. Pentstemon farbatus
23. Aster Beauty of Colewell
24. Tritoma
25. Hemerocallis Modesty
26. Lychnis chalcedonica alba
27. Pentstemon barbatus Pink Beauty
28. Gladious Alice Tiplady
29. Hemerocallis Gypsy
30. Salvia sclarea
31. Japanese Iris, dark purple
32. Zinnia, lemon-colored
33. Annual Larkspur, lavender
34. Sweet William Newport Scarlet
35. Campanula carpatica alba and Lilium elegans
36. Gypsophila Bristol Fairy
37. Lilium chalcedonicum
38. Asclepias tuberosa
39. Anthirrinum Golden Chamois
40. Dianthus Heddewegi Afterglow
41. Petunia dark purple
42. Border Carnation, bright scarlet
43. Japanese Iris, purple
44. Phlox Miss Lingard
45. Lilium chalcedonicum
46. Antirrhinum Orange Beauty
47. Aquilegia chrysantha
48. Antirrhinum Firefly
49. Lobelia speciosa
50. Hemerocallis Apricot
51. Tritoma (tall variety)
52. Annual Larkspur, dark blue
53. Asclepias tuberosa
54. Antirrhinum Bronze Queen
55. Dianthus Heddewegi Afterglow
56. Petunia, dark purple
57. Heuchera Rosamundi
58. Erigeron Quakeress
59. Gladiolus Nancy Hanks
60. Veronica spicata
61. Japanese Iris, purple
62. Antirrhinum Amber Queen
63. Lychnis haageana
64. Border Carnation, buff color
65. Calendula, pale lemon
66. Annual Larkspur, lavender
67. Gladiolus Golden Measure
68. Hemerocallis Mrs. A. H. Austin
69. Asclepias tuberosa
70. Orange Marigold
71. Sweet William Newport Scarlet
72. Dimophoteca aurantiaca and Lobelia speciosa
73. Antirrhinum Black Prince

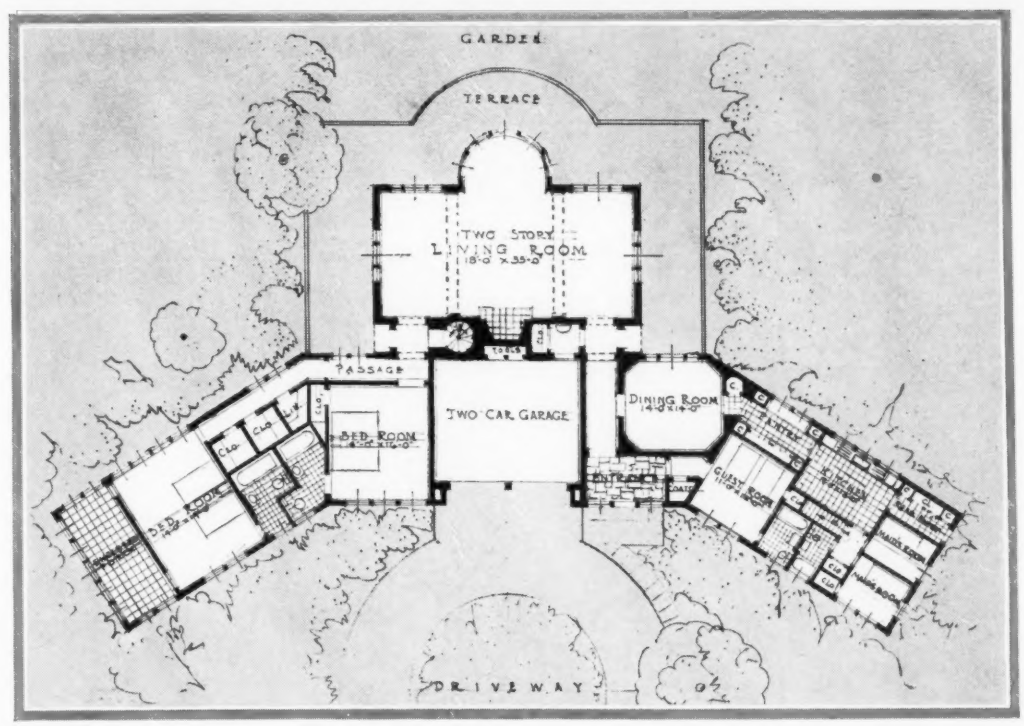


This residence is an excellent example of the tendency in present-day domestic work toward segregating the various divisions of a house. Here we have the central house proper which cares for the living and sleeping requirements of the grown-up members of the family. The left wing is quite detached from the main portion of the house, although it is entered from the living room. In this unit the designer has made use of the idea of another well known New York architect in reference to providing a place where the young daughters of the family may entertain without disturbing their elders. The right hand wing is given over to service uses

For A Family Whose Children Are Growing Up

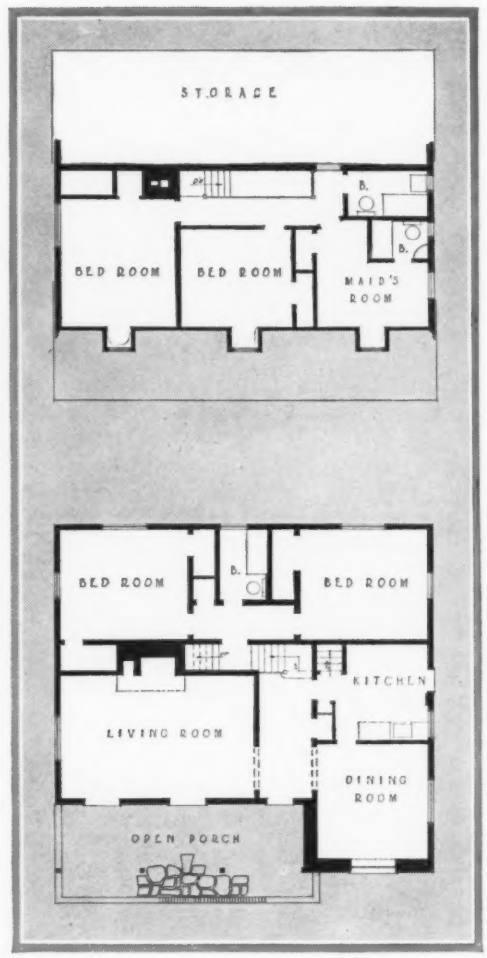
Francis Keally, Architect





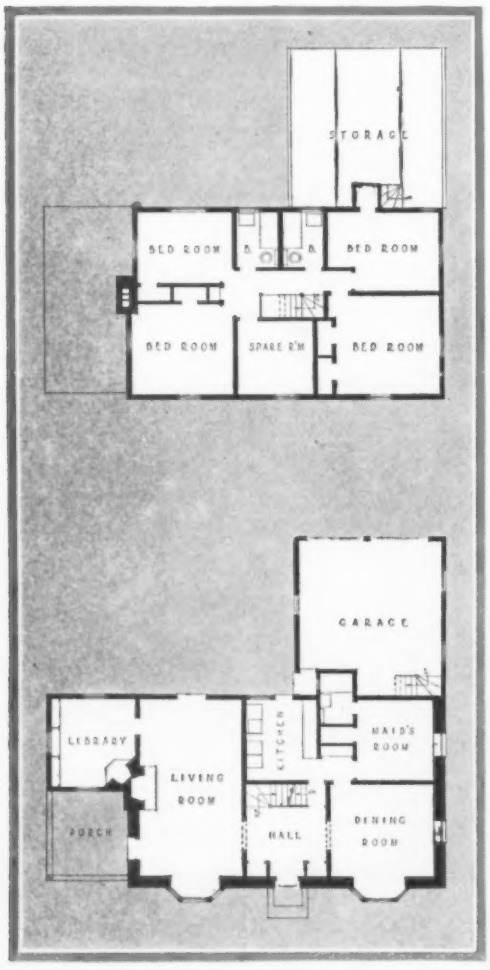
Admitting that a house should be architecturally interesting on its front façade, yet feeling that the real interest of the occupants is toward the gardens and landscaping at the rear, Mr. Keally has worked out this ingenious and thoroughly practical design. The garage, framed as it is by the two-story living room unit rising behind, makes a novel center of interest. The entrance to the house is at the right of the garage, and directly off it is a guest room. A passage leads down past the dining room to the living room—certainly a place to be envied by any householder. This room is two full stories high, has windows on three sides and a semicircular solarium alcove jutting to the rear. On the outside, the living room is completely surrounded by a paved terrace. Both these renderings were executed by H. R. Bishop

This House Recognizes The Motor A Domestic Necessity And Makes Garage Doors Its Feature



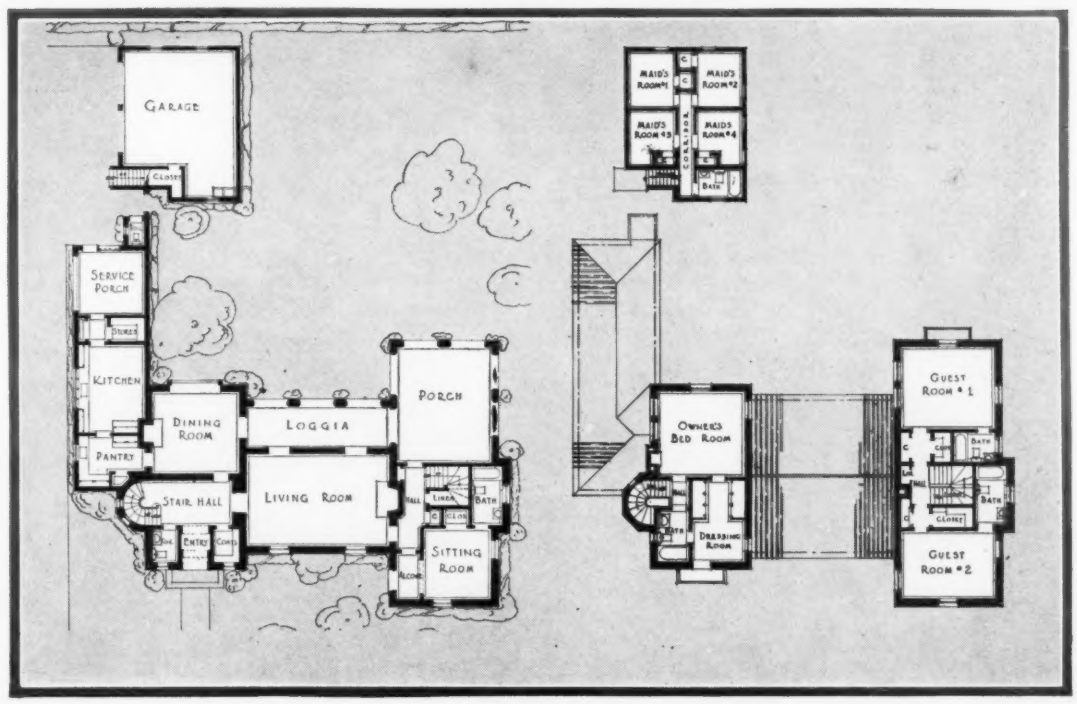
The two residences on this page are indicative of the general high architectural quality of suburban small houses being constructed today. By intelligent combining of stone and shingles and by designing after recognized precedents the architect has achieved interesting, practical and homelike exteriors. The home of George H. Hubiner at Greenwich, Conn. is shown above. Floor plans are given to the right

Two Houses Combine Stone And Shingles For Informal Effect



(Below) A stone façade with deeply revealed doorway always conjures up a picture of a warm, cozy interior, and this was the appearance desired in the residence of Frank S. O'Reilly, also of Greenwich, Conn. The small bay windows are well proportioned to the exterior. Plans at the left show a well studied layout, with rooms arranged in a practical, convenient manner. C. C. Merritt was the architect of both houses

F. E. Geisler

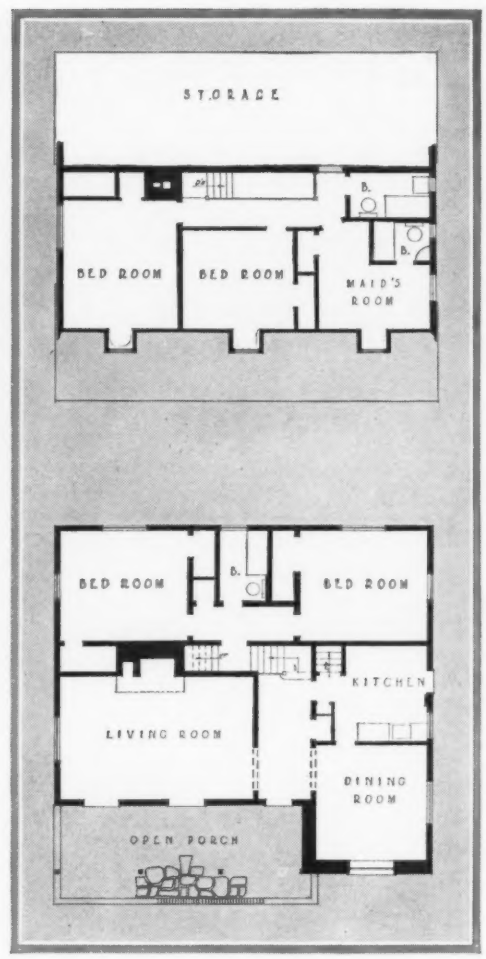


Artistry in planning is exemplified by the home of Maurice Fatio, at Palm Beach, exterior photographs of which are shown on page 103. Using a one-story, rectangular living room unit as nucleus, the other rooms have been grouped into two two-story dependent wings, one at each end. From the hall rises a circular stair to the master's suite. In the wing connecting with the other side of the living room are a sitting room, a bath and a large porch. Above are the guest rooms. Mr. Fatio's living room is at the top of the page. The door to the right of the fireplace leads to a hall between porch and sitting room

Treanor & Fatio

Architects

The Italian Residence Of A Florida Architect



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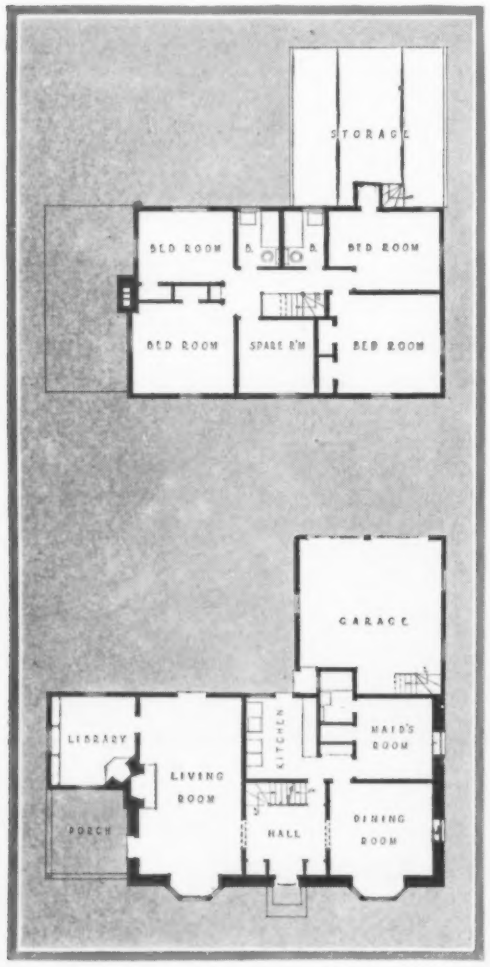

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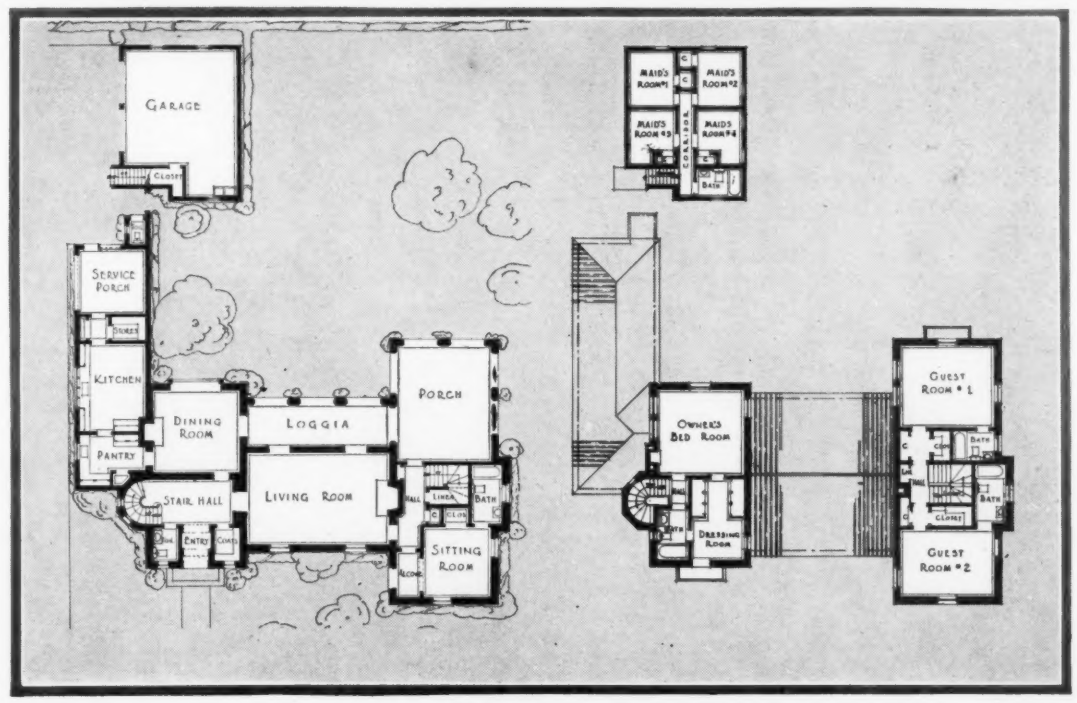

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Treanor & Fatio

Architects

The Italian Residence Of A Florida Architect

Latin Architecture And Decoration

In all respects the dining room of the Fatio house at Palm Beach follows the true Italian manner. Interestingly carved beams terminating at a heavy cornice create decorative ceiling panels. Slightly trowel marked plaster walls are a characteristic background for the well-chosen Italian provincial pieces with which the room is furnished. The floor here is of tile. The long casement window shown in the picture at the left opens to a loggia; the door leads to the stair hall

Adopted Vernacular

Of Our Tropics

To the right is the garden face of Mr. Fatio's residence. Walls are stucco and the roof is of Spanish tiles. The position of the living porch is indicated by the two large arches—smaller ones front the loggia outside the living room. Below is shown the front of the house. The principal entrance is centrally placed in the left hand unit. An entrance to the sitting room in the right hand wing is concealed by shrubbery. Treanor and Fatio were the architects

F. E. Geisler

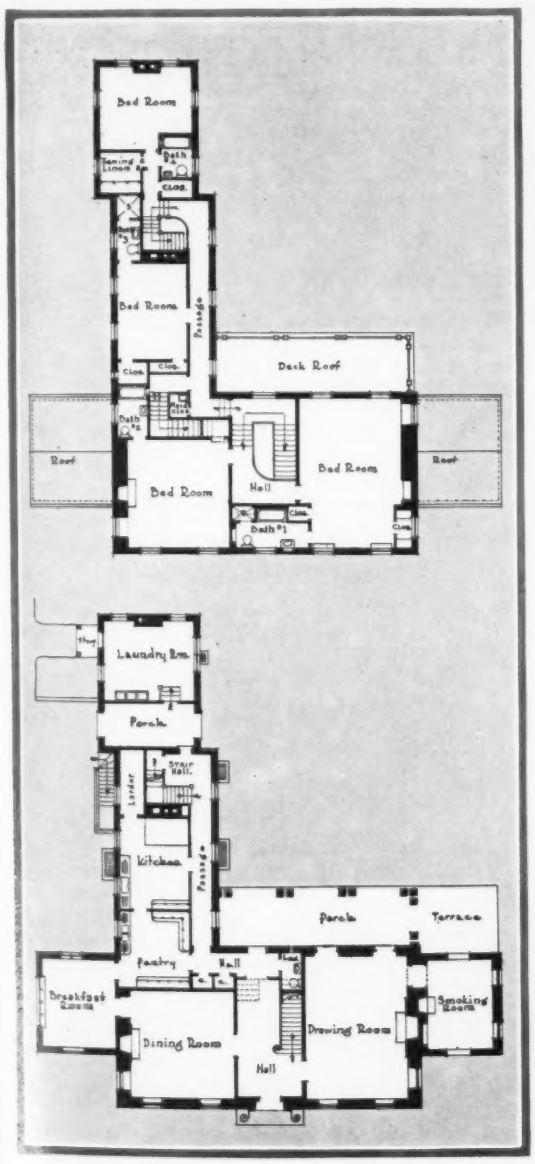
Tebbs & Knell

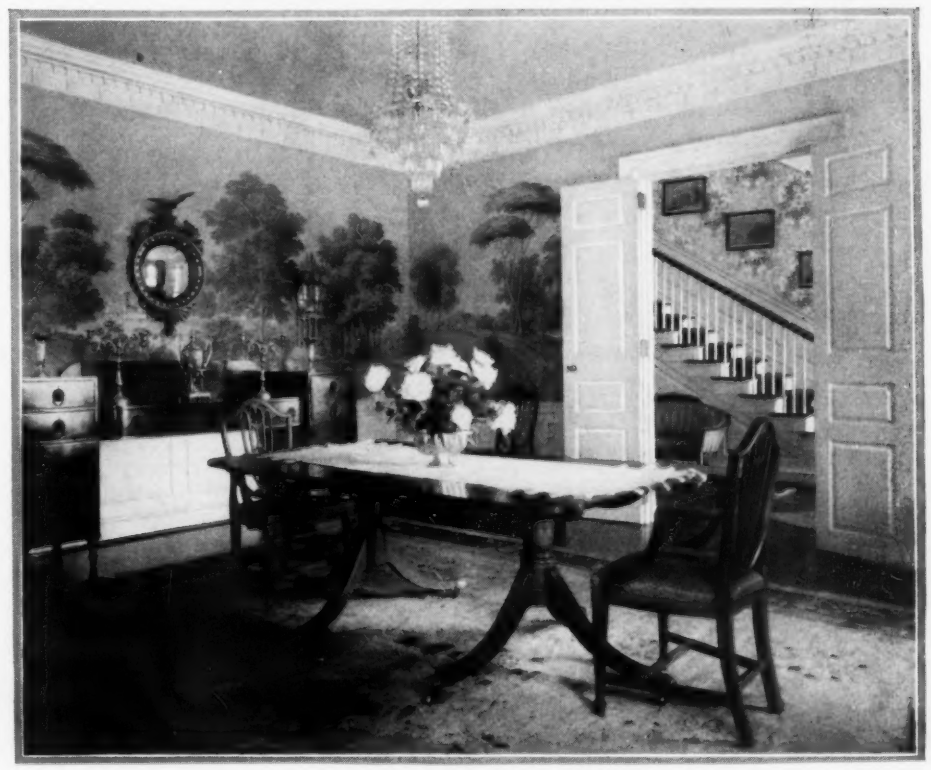
In this residence we see a fine example of the dignified Georgian style set, as it should be, into an adequately although not over developed plot. The customary symmetrical treatment of the front façade has been followed. Over the centrally placed entrance a heavy scrolled Classic pediment rests upon carved brackets. House walls are entirely of red brick; all wood trim is painted white. Concrete keystones and window sills add accents. The roof is of slate. Opening from the drawing room and overlooking the gardens is the porch shown at the left. The deck above may be used as a sleeping porch on fine nights. At the near end the porch terminates in a paved terrace; the other end abutts on the service wing. The home of D. A. Morton, Knoxville, Tenn.

Baumann & Baumann, Architects

Georgian Houses Still Dominate In The South

The interior of the house has been carefully carried out in the spirit of the English period its exterior reflects. A delicately detailed Georgian mantel sets the tone of the living room, shown at the right. Both this room and the dining room, below, are furnished with well selected 18th Century pieces. Scale plans of Mr. Morton's house are given below. On both floors all the rooms used by the family and guests are in the rectangular house proper. The service rooms are located in the rear wing. Baumann & Baumann were the architects of this residence. Decorated by The Interior Shop

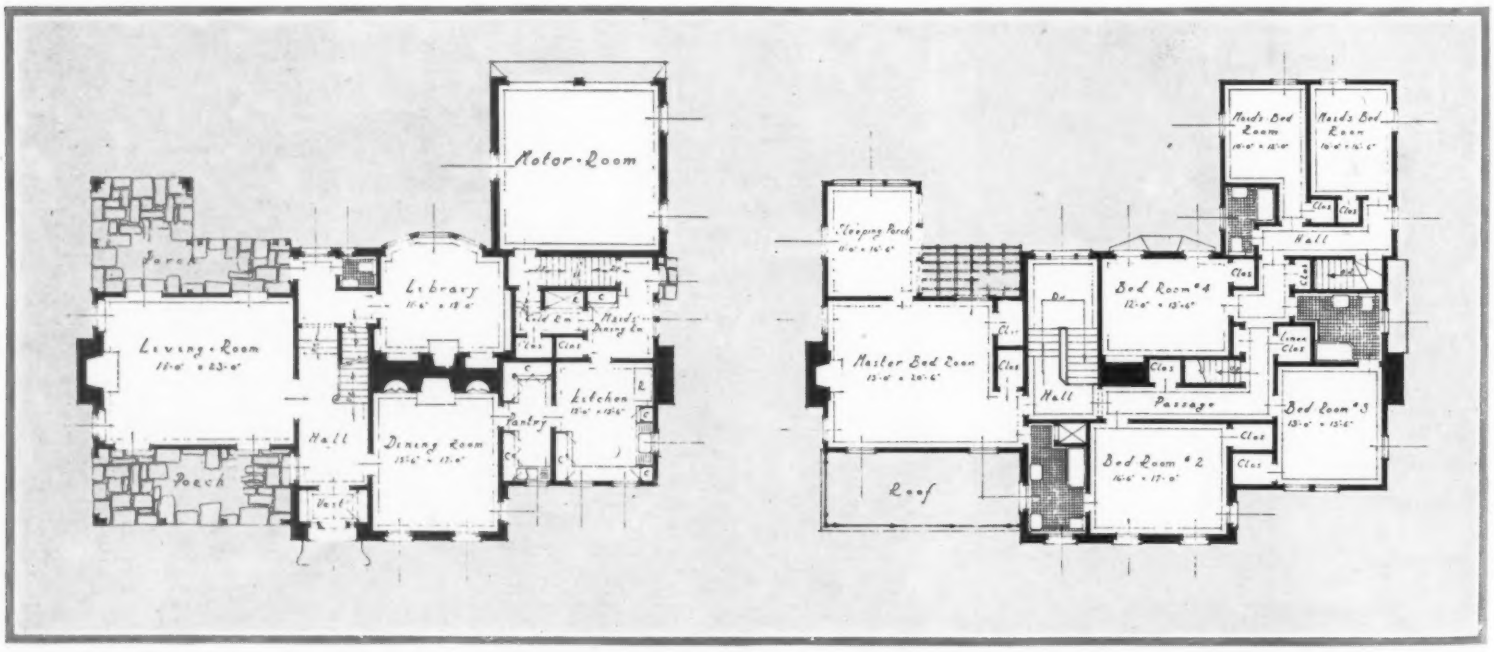




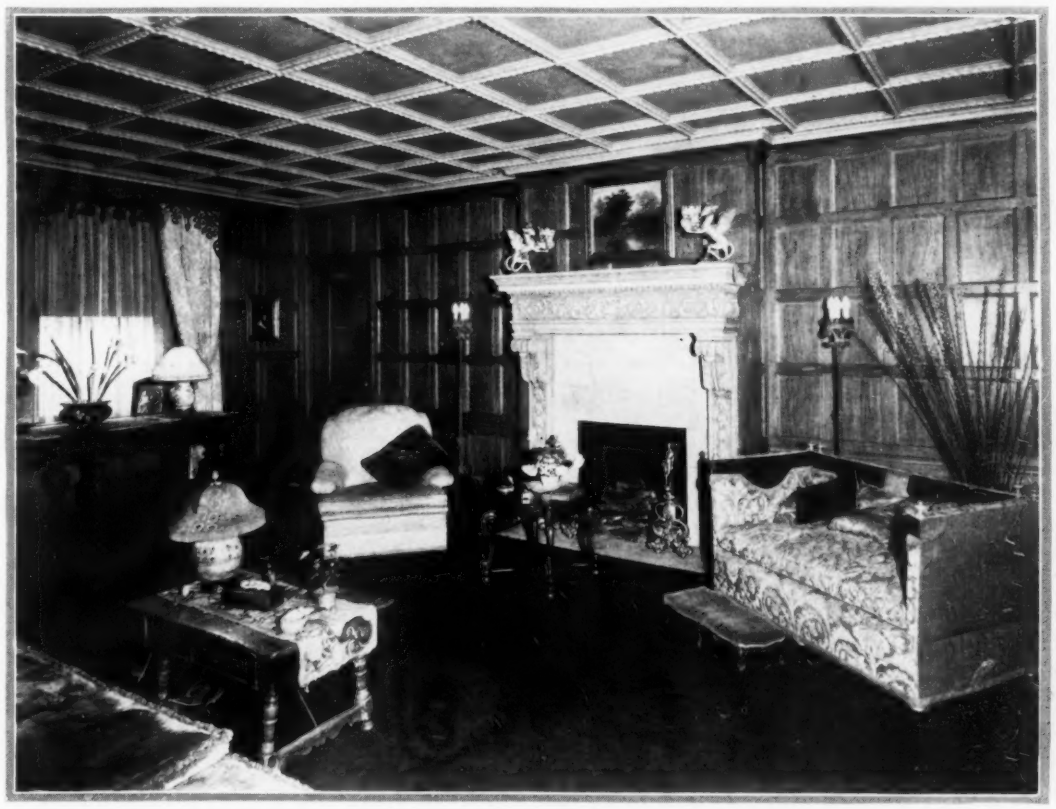
Ernest Graham

Pennsylvania Architecture In An Ohio Residence

Because the first settlers of Ohio modeled houses after those they were accustomed to, portions of this state seem transplanted from Pennsylvania and New England. Still following tradition, Ohio architects today build upon the self-same precedents. And so in its details and the handling of stonework the residence of Mr. and Mrs. Wilbur Brooks in Shaker Heights Village is reminiscent of Philadelphia and Germantown. The central section, taking in dining room, library and hall is of stone while living room and service wings are clapboarded. Dunn & Copper, architects



John Wallace Gillies, Inc.



Draperies of gold brocatelle under wrought iron cornices are effective against English oak paneling in this living room in New York where the furniture is a mixture of Spanish and English styles. The large sofa is in green velvet with multi-colored fringe: chairs are in salmon velvet and gold brocatelle, and the covering of the fireside sofa is green and yellow brocatelle combined with crimson velvet. The carpet is tête de nègre. The New York Galleries, Inc., decorators

Furniture Of Two Styles In An Oak Paneled Setting

J. Horace McFarland

Certain of the Pines are useful in holding the soil of exposed banks. Their roots serve to bind the soil below the surface and the dense cover of their branches tends to lessen the erosion of heavy rains

Shrubs For Banks And Other Steeply Sloping Places

E. H. Wilson, V. M. H.

BY way of commencement, let us consider what is probably the most difficult of all sites to deal with, namely, a steep sandy or gravelly slope such as is found here, there and everywhere throughout this broad land but more abundantly near the seashore and in regions where a sandy soil predominates. As often as not on an estate and occasionally near the house is an old sand or gravel pit. Also it frequently happens, if the estate abutts on a river, that the bank is of loose soil and constantly moving under the pressure of the river's current. Such places are known to most of us and present problems of no mean order. Where bare sand and gravel are exposed and movement is frequent or intermittent the first thing to do is to find ways and means whereby the sliding can be stayed. Some people resort to terracing by means of palisades, but this gives an artificial appearance until overgrown with plants.

In the warm temperate regions near the sea, sand dunes, for example, may be kept in place by the planting of Marum Grass (*Ammophila arundinacea*) which acts as a sand binder. This, however, while splendid for holding the outer bulwarks of sand hills in place, is of little value to the garden builder, except inasmuch as it protects the land behind. Inland where salt is absent from the sand this grass has no value and other material must be used. In the Lake Forest region and elsewhere on Lake Michigan there are problems of this nature and the same is true in the neighborhood of Newburyport, Massachusetts, on Cape Cod, Long Island, New Jersey and in a hundred and one other places. Those familiar with the native vegetation when making a motor tour or even a railway journey up and down or across the country and using their eyes can recognize a number of native plants valuable for binding sand and gravelly banks. Unfortunately, so few who garden have intimate knowledge of the native woody plants and so are unable to take advantage of the lessons Mother Nature demonstrates on every hand.

It is for those not well versed in a knowledge of the country's flora that this and following articles are intended. One other phase must be mentioned; owing to the vast size of these United States it is impossible for any one writer or any one article to deal exhaustively with any one subject, climate more than soil being the dominant factor. I remember some thirty years ago being driven over the Golden Gate Park by that grand old nestor of California horticulture, Mr. John McLaren. On the sandy seashore and dunes that face the waves of the Pacific he was then busily engaged strewing farmyard manure over the sand and ploughing it in for planting Eucalyptus. It seemed impossible—nay, ridiculous—to attempt to make a park worthy of San Francisco in a site so arid and barren, but Mr. McLaren knew his business. Within ten

years he had a magnificent grove of Eucalyptus, forming an excellent sand break, and behind its shelter a rich collection of miscellaneous shrubs were thriving.

I know of a place in northern Massachusetts abutting on the Merrimac River where the owner had what appeared an insuperable difficulty inasmuch as the site on which his house stood dipped sharply to the Merrimac River, the bank being of moving sands. As the current set that way hundreds of tons of sand were washed away each year and the problem before him was, would the river succeed in eating away the bank so as to endanger the foundation of his home? Thoughtfully considering the matter, he hit upon a practical and ingenious solution. He cut Willow staves, each six or eight feet long and of the thickness of the wrist, and drove them into the bank at an acute angle. They were thickly and irregularly placed. The result was that while many died, a sufficient number took root, made growth and stayed the shifting of the sands. As soon as this was done other material was planted among them. This was done some twenty years ago and today he has a bank covered with bushes and low trees which hold the sand firmly in position. What this thoughtful and determined gentleman did can be done by others who have similar problems to solve.

The White Willow (*Salix alba*) is particularly useful for such a purpose, since stout sticks driven into the ground take root readily and grow rapidly. The branches may be pollarded and kept within prescribed

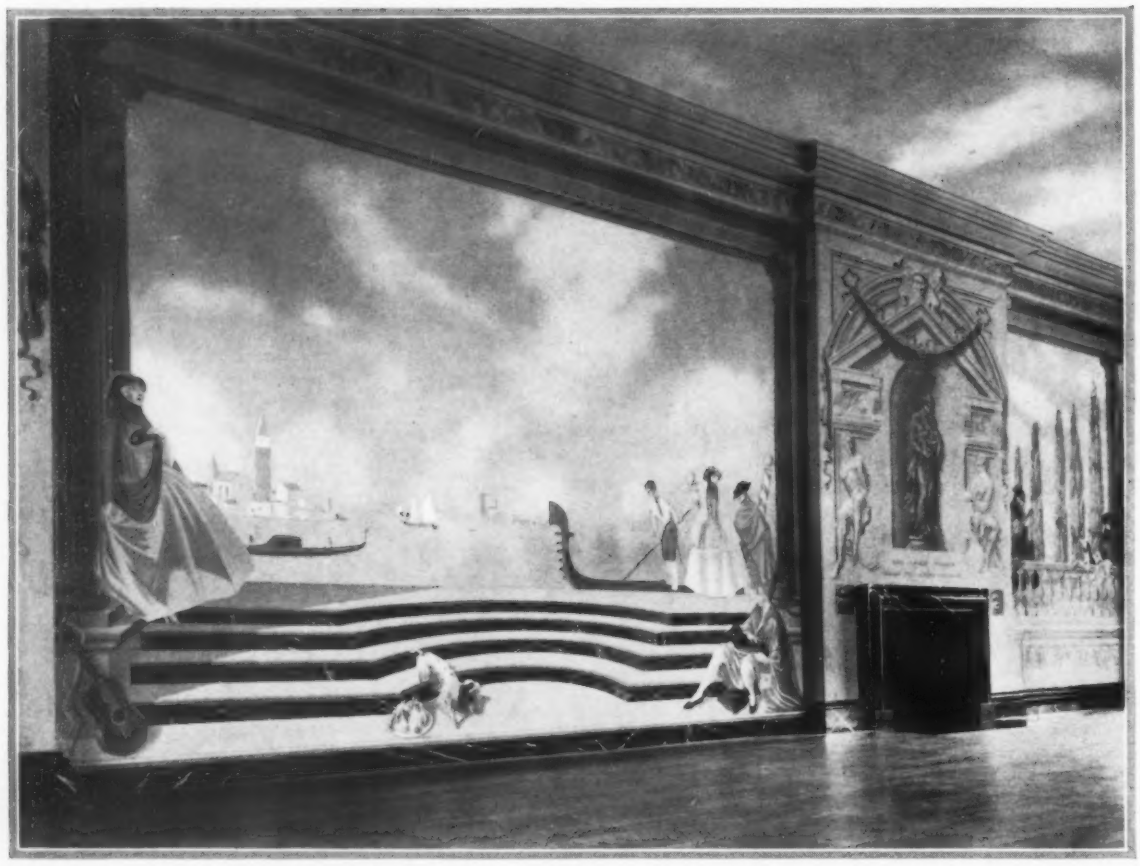
(*Continued on page* 130)

The more prostrate forms of the Cotoneaster form an effective and handsome binder for slopes. Other good woody plants that will accomplish the same double purpose are Rosa multiflora, Rugosa Roses, Lespedeza and Juniperus conferta

Among the smaller flowering trees are several which succeed well on slopes and, besides helping to hold the soil with their roots, make a brave display in their blossoming season. Especially worthy in this group are the Flowering Crabs

EDITOR'S NOTE

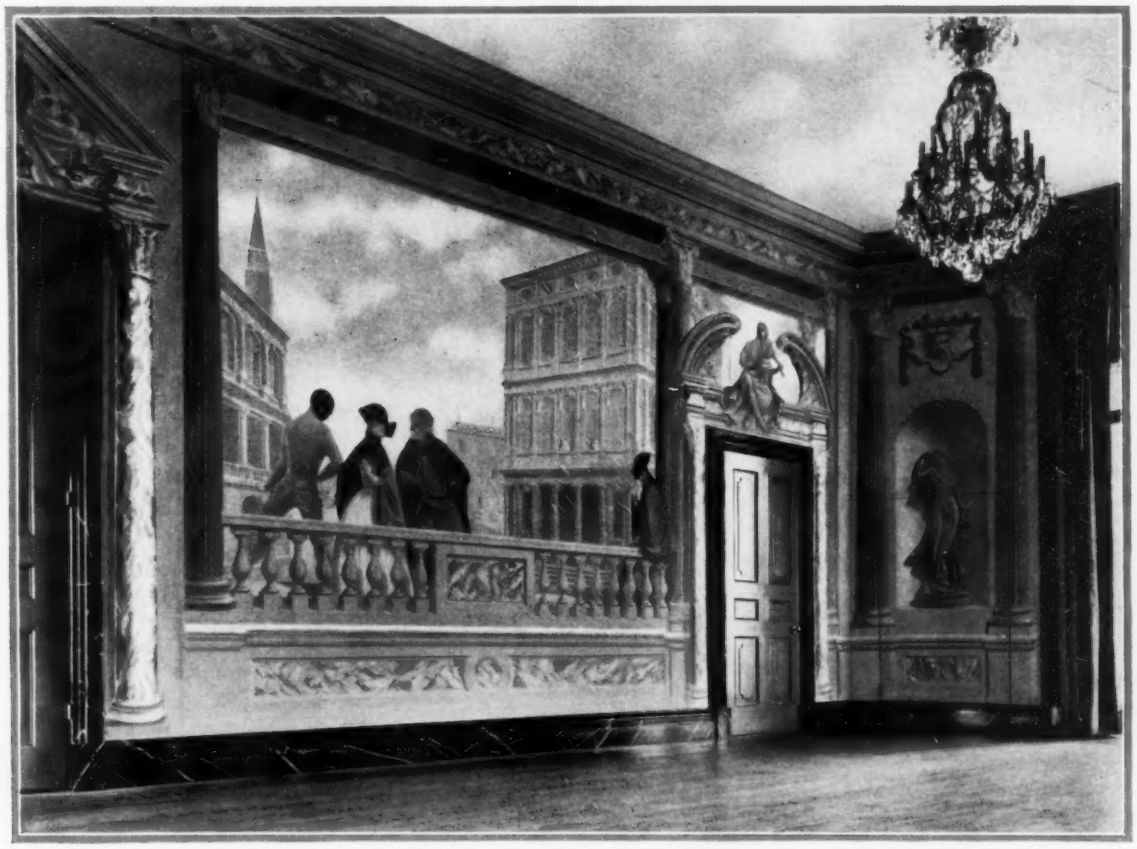
It rarely happens that garden builders have ideal sites wherein to plant all their fancy desires. In almost every garden there is some place or other that presents a problem calling for special treatment and for special material. Sooner or later the problem is solved, since there is material suited for virtually all conditions and any and every position. To help its readers House & Garden will present a series of articles, of which this is the first, discussing particular material for use in special and peculiar places



In rooms where there is little chance for interesting furniture arrangements, some form of decorative wall treatment should be used to give life and interest to the scheme. This method appears in the ballroom in the London residence of Mrs. William Payne Thompson where the outstanding feature is the background painted to represent a Venetian fête. All architectural elements with exception of doors and fireplace frame are painted in a manner to simulate gray stone, green bronze and rose marble. Gardner Hale was the artist

Murals By Gardner Hale Adorn A London Ballroom

As the room measures 55 by 25 feet by 15 feet high, the figures are three-quarters life size to give an impression of human scale. Panels are in natural colors in the pale tones of a sunny day, and the ceiling represents sky continuing the tints of the background. At the top of the opposite page is a charming panel depicting the guests arriving in gondolas, with a view of a wide lagoon beyond, the overmantel shown in the illustration below this is a brilliantly executed panel simulating architecture and sculpture in recessed niches and reliefs

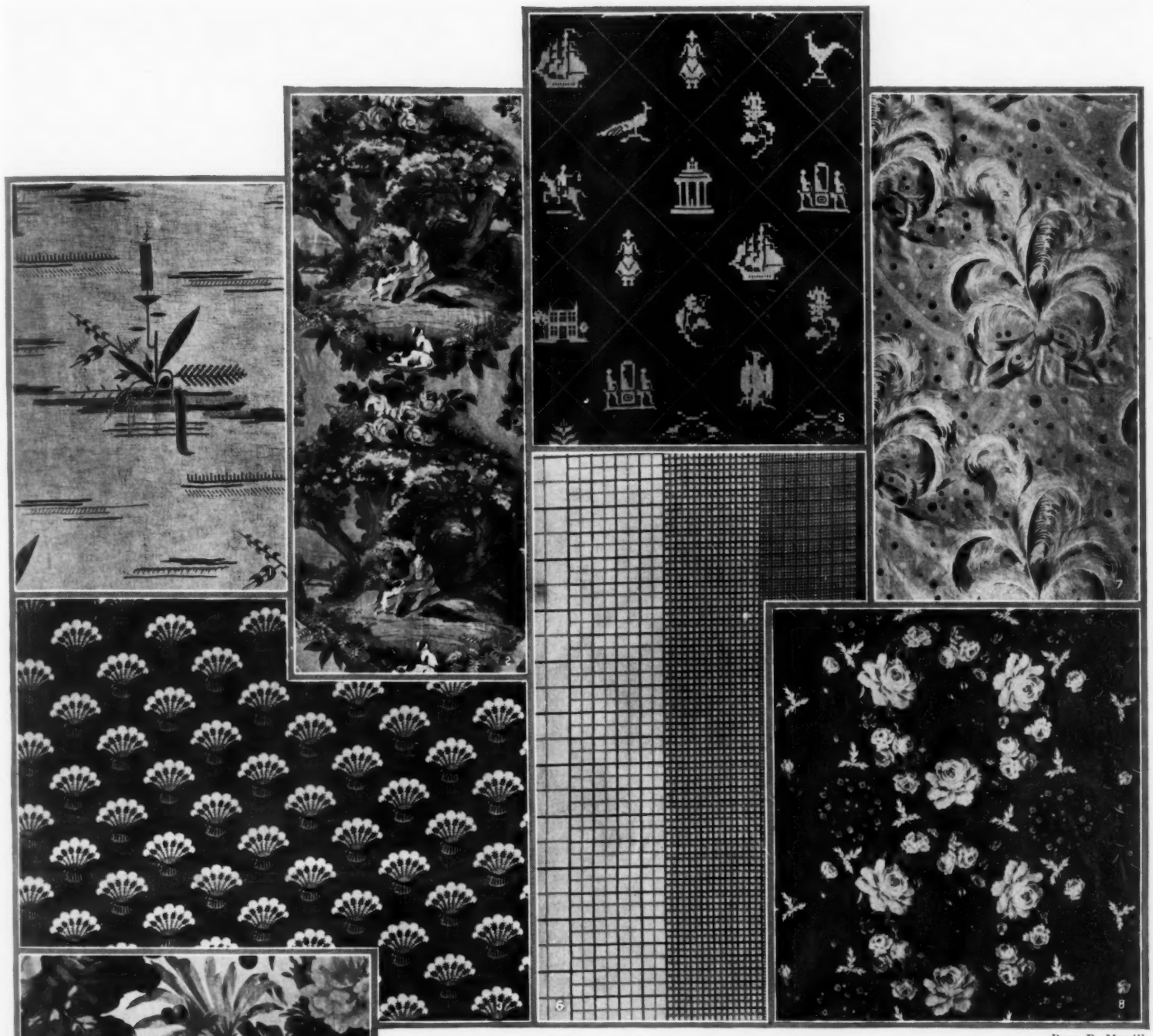


Painted Panels Portray Venice In Festive Mood

Dana B. Merrill

New upholstery materials show a pleasing roughness of texture. Fine brocades, satins and damasks predominate, particularly in antique finish. Linen in rough coarse weaves is also outstanding. Blue is the leading color in curtain and upholstery fabrics. 1. Damask with slightly rough surface has gold eagle, wreath and stars on blue, red or green ground, or green on gold. A distinguished fabric for Federal or Empire decoration. Rose Cumming. Because of the growing interest in white rooms, white and off-white fabrics are in demand. 2. A charming brocade for the white decorative scheme, ivory ground, design in pale tints of green, tan and coral. Walter Johnson. 3. Striking waterproof material for sunroom or outdoor use, brilliant colors on brown, copper or green. Ruth Campbell Bigelow. 4. Striped linen with rough surface to give hand woven look, tan with raised threads in brilliant colors. Rose Cumming. 5. An effective modern design in mohair damask adaptable to contemporary or period furniture. Jade, copper or blue. Margery Sill Wickware. 6. Heavy linen, pale tan on a copper, green on brown ground. From Ruth Campbell Bigelow. 7. Silk and linen mixture, green, rose red or blue ground, contrasting stripes. Macy's. 8. Damask, rose, green or gold with ivory pattern. From Macy's

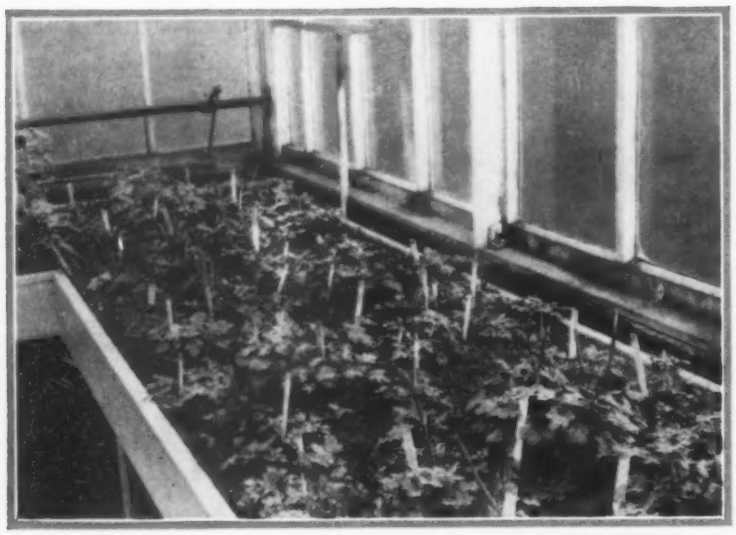
Eight New Materials To Cover Chairs And Sofas

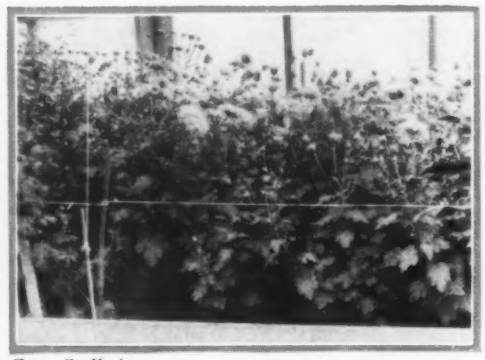


Dana B. Merrill

Chintz continues the outstanding material for curtains. Dark grounds predominate. Six new chintzes, as well as a brocade and glass curtain net, are shown on this page. 1. Brocade in pale yellow, rose and silvery blue, suitable for modern or 18th Century furniture. Frances T. Miller. 2. Fine glazed chintz with 18th Century pattern in natural colors on blue, red, eggplant, green or peach grounds. Walter Johnson. 3. Tiny shuttlecocks pattern a moderately priced glazed chintz with plum, brown, black, green or yellow grounds. Delightful for Early American or French Provincial rooms. 4. Floral glazed chintz, Victorian in feeling, red, blue, gray and tan on cream. This and number 3 from Hammond & Taylor, Inc. 5. Decorative cotton lace for glass curtains in Provincial French or Colonial rooms. McCreery. 6. Plaid design on glazed percale for curtains, covers, or dressing tables. Mauve, orange, blue, yellow, green, rose or red on white. Chintz Shop. 7. Graceful plumes in pastel tints decorate a semi-glazed percale with dotted peach, blue, citrine, nile, gray or orchid ground, a charming design to combine with 18th Century decorations. 8. Glazed chintz, delicate wreaths in soft colors on wine or off white grounds. This and the feather design are from the Chintz Shop

Curtain Fabrics For The Fall Decorative Scheme

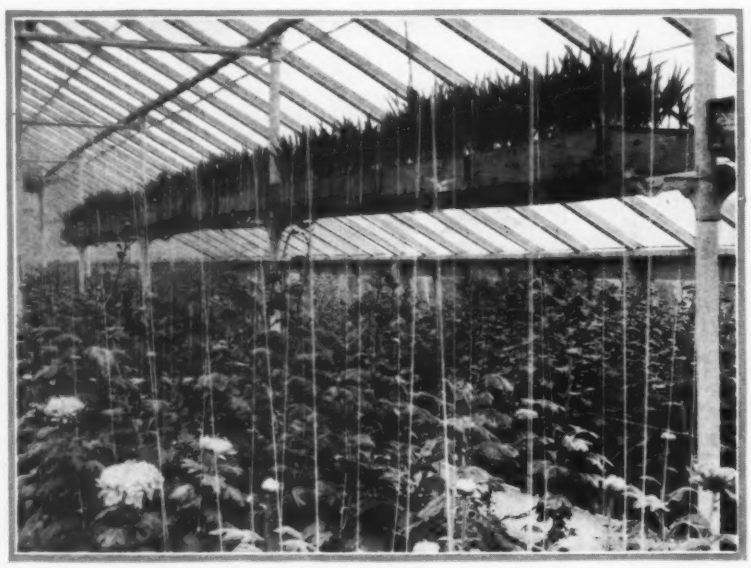




Harry G. Healy

(Top, left) Early in the year the stock plants which were saved from the preceding crop are started into growth in the greenhouse benches. It is from these that the cuttings are taken which, in the following autumn, produce the supply of bloom. (Top, right) As soon as the new growth has become sufficiently firm the cuttings are made and assembled according to variety. The next step is to set them in the propagating bench where they root quickly

(Above, center) Chrysanthemums are handled in various ways depending on the blossoming effect which is sought. In this case sprays of moderate sized flowers were desired, so the tops of the growing cuttings were pinched out to induce numerous side branches. Little or no disbudding was done, so even each small branch carries several blooms. (Above) Other methods are to grow the plants to single stems, each bearing a single large flower, or to allow each plant to develop several blooms. In both cases, of course, the results are secured by varying degrees of pruning and disbudding while the plants are making their growth. The height to which such Chrysanthemums grow, and the weight of their blooms, necessitate staking of each plant



(Above) The newly cut stems should be immersed in water and kept in a cool place for ten hours or more to insure their lasting properly when arranged in vases for the house. The type shown here is the Pompon, adaptable to many different decorative effects alone or in combination with other kinds of flowers. (Left) Another method of insuring straight stems is to train the stalks on individual cords suspended from the roof of the greenhouse and secured by short stakes thrust into the soil. The photographs on this page were taken in the greenhouses of Mrs. George W. Perkins, Herbert N. Straus, Payne Whitney and W. L. Ward. It is by these methods that the magnificent Chrysanthemums of many colors and forms in the florists' autumn windows are produced

How Fine Chrysanthemums Are Grown

Questions Readers Have Asked And Our Answers To Them

I WONDER if you will help me select and locate shrubs, garden and garden decorations on the 50′ x 127′ lot as shown by the enclosed sketch. We have made no decisions regarding location of sidewalk to the front entrance nor around the house and to the garage, feeling that its location would depend on the style of landscaping used.

Off-hand I think the walk should go around the north side of the house with an entrance to the front door coming from the side, as the light pencil line shows on the sketch. It appears to me that if a walk was put on the south of the house it would leave a very narrow strip of lawn between it and the neighbor's hedge.

L. G. G.

A plan for the development of your property is enclosed herewith, made after a careful study of your inquiry and sketch. In the matter of plant material we would advise the use of flowering shrubs, with a few Pines where height is needed to screen out an objectionable view or feature. Such plants as Forsythia, Viburnums, Spirea and Deutzia would serve admirably for all planting indicated. The layout is self-explanatory and should be quite simple to execute.

We would advise planting the Pines during August and the shrubs during October or early November. All stock should be kept well watered until the ground freezes.

AS a reader of House & Garden I feel that without the advice from its decorators I am unable to select a color scheme for my little kitchen. We want to paint it—walls and trim, recurtain it, and in general, do it all over. What wall color would you suggest for this small kitchen with southeast exposure? What color should we paint the table and chairs and the floor? Will you kindly suggest two color schemes, with furniture, curtains, etc.

A. M.

You might paint the walls and wood trim of your little kitchen robin's egg blue, with furniture and inside of the cupboards painted red. Use red checked gingham curtains with this scheme trimmed with white rick-rack braid, red and white oilcloth and black and white linoleum. Cooking utensils are now available in red enameled ware and there are charming paper shelvings printed in red on white.

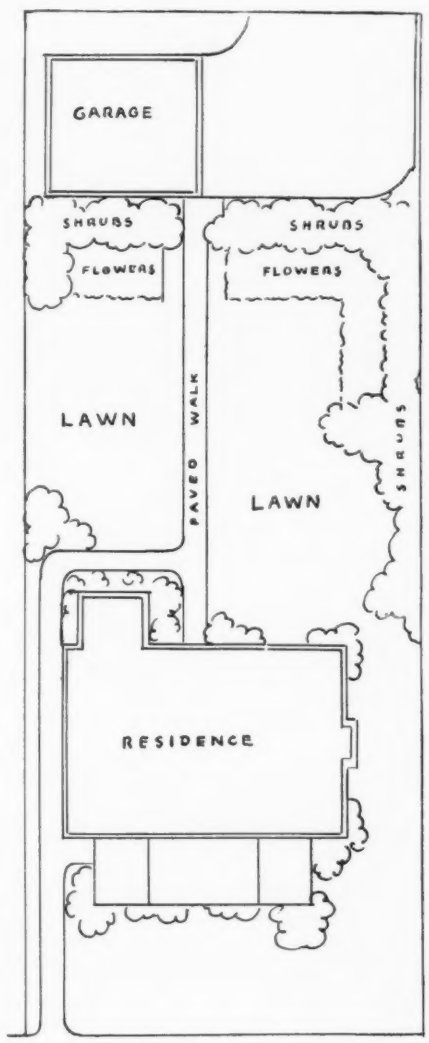
Another interesting combination is primrose yellow walls with apple green woodwork, green painted furniture, and curtains of plain yellow linen, edged with green cotton tape. Or you might cover the walls in an oilcloth fabric which is now developed in excellent designs in all the wanted colors. These were shown in the January issue of House & Garden. There is a particularly effective pattern of large modernized flowers in yellow on white that would fit in well with this green and yellow scheme. Use dark green linoleum for the flooring and aluminum cooking utensils.

I AM sending you a rough drawing of a little cottage into which I am going to move and I wonder if you can give me some suggestions for decorating it as I want it cheerful and individual.

I have the following pieces:

For Dining Room
An old drop-leaf dining table in walnut
Old walnut chairs with needlepoint cushions
A walnut chest of drawers
An old walnut corner cupboard

For Bed Rooms
One old hand-carved maple four-poster bed
One walnut chest of drawers
One walnut three-quarter poster bed
Two hooked rugs



The landscaping for a suburban property measuring 50′ x 127′, as developed by House & Garden's Readers' Service on the basis of a sketch and information sent in by a subscriber. The inquiry and the answer are both given in the adjoining text

For Living Room
Several old walnut chairs (straight)
A walnut drop-leaf table (small)
Two end tables (one tilt top and one spooled table)

I have to buy rugs and more furniture, as you can see, and I should like suggestions for each room for furniture, curtains, rugs and color scheme.

L. H. M.

We think your cottage can be made charming and unusual with the old furniture you now have as a starting point.

You have enough furniture for the dining room as the chest of drawers can take the place of the conventional side board. Here it would be interesting to use a reproduction of an old-fashioned wall paper in rural scenes, in yellow, soft greens and pinks. Use curtains here of plain yellow glazed chintz or linen bound in deep rose, and either a plain green rug or hooked rugs.

One bedroom might be furnished in the Early American manner, using your maple four-poster bed and hooked rugs here. You will have to add a maple chest of drawers, one or two straight chairs, a small overstuffed chair, and, if there is room, a draped dressing table. Use an old-fashioned paper here with a buff ground and small motif in apple green. There are many such papers on the market but care must be taken to select one with a design in the informal cottage spirit. A paper of this type was shown in the April 1928 House & Garden. Curtains might be green organdie to the floor, trimmed with wide pleated or fluted ruffles. Drape the dressing table in green and peach chintz and use this material also on the overstuffed chair. Hang the four-poster bed with the chintz, using a spread of peach sateen scalloped and bound in green.

The walnut furniture might be used in another bedroom where you also should add a straight chair and an overstuffed chair. Paint the walls a light tan or putty color, with a line of red in the moldings. Curtains of chintz with a putty ground and flowers in soft greens, reds and pinks are effective against these walls. Use the chintz also for valance around the top of the bed. The spread can be of tan sateen or poplin bound in red. Use a plain dark tan Wilton rug.

In the living room you need a six-foot overstuffed sofa of the Lawson type, one or two overstuffed chairs, and a desk or secretary. The walls here might be pale gray-blue, with hangings of peach colored chintz. There are many chintzes with peach colored grounds, as well as plain peach colored glazed chintz. Cover the sofa in the chintz or a copper colored rep, one chair in a deeper blue material than the walls, another in yellow and use an egg plant colored rug on the floor.

I AM considering decorating my bedroom and the more I have thought about it, the more I am in a quandary. I can't buy everything new to start with, so I am coming for help.

The room is a northwest bedroom, twelve by sixteen feet and has three windows and two doors. It is papered in a small striped gray and white Colonial paper, the trim is in egg shell white

(*Continued on page* 124)

The Gardener's Calendar For September

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Katydid Garden legends ever die hard, even the one that frost follows the first katydid by six weeks.	1. Changes in planting and border arrangement are best determined upon now while the mistakes that have been made are obvious object lessons, actually before you. All contemplated changes should be definitely recorded on paper, lest they be forgotten before transplanting time.	2. Evergreens of all sorts that have been recently transplanted should be kept watered in order to force new root growth that will carry them through the winter. Allow no drying out before freezing weather. A mulch of dead leaves or peat-moss will conserve soil moisture.	3. Cover crops of Rye, Vetch or Clover should be sown on ground which is intended for future planting. When plowed under next spring they will improve the soil and help materially to put it in the necessary condition for producing really good crops of either vegetables or flowers.	4. College of Agriculture at Hanover, N. H. opened 1868. When banking Celery with earth, be careful not to let any soil reach the hearts of the plants. The tops should be held together in one hand while the other packs the earth. This makes for clean heads and lessens risk of rotting	5. You never know just what you will get from flower seeds gathered from plants — that's what makes the experiment so interesting. Collect them when ripe and keep till spring in a dry, cool place. Both annuals and perennial flowers are interesting subjects to try in this manner.	6. It will soon be time to put the coldframes into commission for wintered-over seedlings or hardy vegetables, so it is a good plan to look them over now and make repairs. Cracked panes should be replaced, fresh points and putty applied where needed, and all woodwork repainted.
7. 12th Sunday after Trinity. Late fall planting of Roses is becoming popular as its advantages are better understood. You will do well to prepare the bed now so it will have time to settle before planting. In general, try to get the plants in just before hard freezing weather.	8. Nativity of the Virgin Mary. There is still time to start a new Strawberry bed for next season's crop. Pot-grown plants of good quality should be used, choosing early, mid-season and late varieties. Be sure and get both staminate and pistillate plants, to assure fertilization of the flowers.	9. The greenhouse should be thoroughly overhauled before starting it into active operation for the cold season. Make sure you have plenty of good soil for the pots and benches. Now is the time to do any necessary painting, glazing or repairing of its heating system.	10. Garden sanitation may seem like an affectation, but its need is based on real facts. Disease germs and pests lurk in dead stalks and leaves left around, even now. All waste matter which might harbor them should be collected and destroyed by burning.	11. September is the best month for dividing and moving old Iris clumps or the setting out of new ones. When purchasing, it pays to get only well proven named varieties. The catalogs of specialists are a revelation to those who know the family only casually.	12. Now when growth is over for the season, the chances of success in transplanting from the woods are best. Be sure you can supply the right growing conditions before you take up any plants. Exposure, soil and drainage should approximate the original site.	13. Wire grass and weeds of every sort should be relentlessly ripped out of the garden and borders before they have attained their growth. Be particularly careful not to let any of them ripen their seeds, as these would lie over the winter and germinate in the spring.
14. Soil for winter potting ought to be obtained and stored somewhere under cover. The best is light and moderately rich, containing plenty of humus and some sand. Chopped soil and garden loam, allowed to compost for several months, are ideal as a basis.	15. Pruning of deciduous trees and shrubs can be done most intelligently before the leaves fall. At this time you can best judge the need and extent of the necessary cutting. There is little or no danger from "bleeding" if the pruning is done after the middle of the month.	16. Horticultural Hall, Boston, dedicated 1865. New lawns seeded now have an excellent chance of success. The fall rains should soon arrive to hurry germination and get the turf well started before winter. Such planting should result in a good sod next summer.	17. When you have a spare hour make a feeding station for the winter birds. A plain platform, roofed to keep off the snow, will be welcomed by them in December. The weathercock type, which revolves so as to keep facing the wind, is the best for shelter against snow.	18. Plantings of Narcissi that have been undisturbed for several years not infrequently become crowded. They will benefit by being dug now, and the bulbs sorted and reset. Dig good leafmold and a sprinkling of ground bone into the new site for best results.	19. Hardy Chrysanthemums and other perennials that flower in the fall will make a better display of bloom if treated with manure water while buds are being developed. If fresh manure is not obtainable, substitute the dried product sold by the supply stores.	20. Immediately after tree pruning operations are finished cuts larger than an inch across should be coated with heavy paint to prevent entry of moisture and decay. Special tree paint may be used for this purpose, or the lead and oil sold for exterior woodwork.
21. St. Matthew. Field mice that roam through the burrows made by moles destroy thousands of Tulip bulbs. They can be circumvented by planting in baskets made of ½" mesh wire. Sometimes they can be gassed successfully with a hose attached to the muffler of a motor.	22. John Bartram died, 1777. Marshall P. Wilder born, 1798. Deciduous plants of practically every kind can be best transplanted when the foliage changes color in the fall. This change indicates a favorable condition of dormancy. Trees over five feet high need braces.	23. Small evergreens a foot or so in height are excellent for outdoor window boxes during the winter. Indeed, when watered and protected from full summer sun, they often do well the year around. It is advisable to order them from growers who specialize in them.	24. J. Horace McFarland born, 1859. A mushroom bed started under the right conditions will bear in a few weeks. Do not try one unless you have a place with a steady temperature of about 60°-64°. Often a corner of a good-sized cellar can be made suitable.	25. Everything should be made ready for Peony planting in October. The soil ought to be enriched with old manure dug into a depth of at least 2' and well mixed. This advance preparation means that settling can take place before the plants go in—an important point.	26. The old, hard growth which has fruited ought to be removed from Raspberries, Blackberries and other canes, as it will not bear again. Cut off at the ground line Unless this is done regularly every year the plants will become so tangled that harvesting is difficult	27. Ephraim Bull, introducer of the Concord grape, died 1895. A final and thorough forking over of the compost heap at this time will put it in shape to yield the maximum of rich humus for all sorts of spring planting operations. Slaked lime, forked in, will help matters.
28. Only a careless gardener will allow his Corn stalks and other vegetable plants to remain standing after they die. They ought to be pulled out, dried and burned, thereby destroying possible insect pests and leaving the ground clear for next spring's digging.	29. St. Michael and All Angels. Lawn mowing should be continued while the grass is making growth. It is a mistake to let a lawn lie over winter in an unkempt condition that will be hard to overcome when spring returns. Rolling is not needed at this time of year.	30. St. Jerome. A final clean-up of the flower garden, now that most of the yield is over, makes for sightliness and greater plant health. All dead stalks, etc., ought to be gathered and burned. Do not break or pull off the stalks, as that might harm the crowns; cut them.	○ Full Moon, 7th day, evening, E. ☾ Last Quarter, 15th day, evening, W. ● New Moon, 22nd day, morning, E. ☽ First Quarter, 29th day, morning, E.	First Week: Hot and dry. Second Week: Hotter and drier. Third Week: Still hotter and drier. Fourth Week: Drought breaks.		

Old Doc Lemmon Discourses On Parsimony

"I s'pose thet, takin' it by an' large, ye'll find 'bout as much of a savin' disposition in us back-country folks as anywhere else, less'n it might be in some o' them Scotchmen thet they're allus crackin' jokes on in the magizines down to Lem Hardy's barber shop at The Corners. We hev to work hard for whut we git, an' we sort o' hev the habit o' not gener'ly throwin' it 'round regardless. Even knowin' this, though, old Mis' Jinny Goodbody, her thet was widder to Eph after he got drownded through the ice thirty year ago, she left us all a s'prise when her stummick complaint fin'ly sent her to j'ine Eph last month.

"Real old pioneer stock, the Goodbodys was, an' they stuck purty close to the ways their fathers hed been brung up afore 'em. I guess they never did b'lieve in tryin' to keep up with the times, an' so their farm got goin' from bad to worse until, by the time Eph picked his last plantin' o' nubbly corn, it looked like the fambly an' the place too was down 'bout on their uppers.

"How Mis' Jinny kept a-goin' all them years alone we never could figger out. Oncet a week she'd beg a ride down to The Corners, buy mebbe a quarter's worth o' vittles or the like o' thet, an' ride home ag'in with somebuddy who happened to be goin' her way. Never let on to nothin' 'bout her own affairs, but just kept gittin' shabbier an' shabbier, an' thinner an' thinner 'til fin'ly I guess the sides of her stummick got rubbin' together an' sot up an inflammation thet carried her off 'round the twentieth o' July, jedgin' by whut the coroner said when he looked over the room where she'd died without a soul beside her.

"Wal, we chipped in an' give her a funeral right an' proper, whiles the Justice o' the Peace was a-goin' through the old house to see if they was any sign o' things that hed ought to be settled up by law. An' I reckon he was as much s'prised as the rest of us when he come across fifty dollars in bills in a battered old prayer-book an' three-four bank accounts thet run up to nigh onto ten thousand. Seems likely she must've stuck to the old b'lief thet a buddy couldn't draw no money out'n a bank, oncet it hed been put in, 'thout hurtin' his soul."

Look for the
Red-and-White Label

THE IRRESISTIBLE CHARM OF ASPARAGUS CAPTURES YOUR APPETITE IN THIS SUAVELY BLENDED SOUP!

Asparagus—king of the early spring garden! How tender, succulent and ingratiating it is! How charming to your appetite is its delicate, elusive flavor!

And here it is captured for your table at any season of the year. Campbell's Asparagus Soup is precious indeed to the connoisseur in rare and exquisite flavor.

But it is more than this. It is a wholesome, healthful, strictly vegetable soup which is decidedly beneficial, especially to the children. Creamed according to the simple directions on the label, it is all the more nourishing and attractive. 12 cents a can.

Your choice . . . Every soup you ever want,
at its delicious best!

Asparagus	Clam Chowder	Pea
Bean	Consommé	Pepper Pot
Beef	Julienne	Printanier
Bouillon	Mock Turtle	Tomato
Celery	Mulligatawny	Vegetable
Chicken	Mutton	Vegetable-Beef
Chicken-Gumbo (Okra)	Ox Tail	Vermicelli-Tomato

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

Obtainable only at Plummer's. An exact reproduction of an Old Chinese Famille Rose Service, first produced for distinguished French families. Now being made by the famous Adams Potteries in England. Hand-painted on its celadon background is a tessellated Rose-color border and flowers in gay, natural colors. *Dinner Plates $15.00 per doz. Tea Cups and Saucers $15.00 per doz. All open stock.*

No other store in America can show you this exquisite pattern!

WHAT a perfect wedding gift! A Service, not only unique in its beauty, but one that cannot be duplicated anywhere else in America.—Note its graceful design and its simple, yet richly decorative pattern.—What bride could fail to love it for itself! And who, among those familiar with the exquisite productions of the famous Adams Potteries, in England, would not prize it all the more because of its distinguished origin!—Indeed, a gift of China or Glass from this establishment signifies a desire to more than ordinarily honor the recipient—and there is always satisfaction in finding that, at Plummer's, your selection of an *exclusive* gift need not be expensive.—Truly, our exceptional connections with famous Old World Potters and Glaziers, over a long period of years, make this a veritable *Treasure House* of "the beautiful" and "the unusual."

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IMPORTERS OF
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Regency book table, circa 1815. Shelf edges and supports are of burnished brass, with pineapple finials. Shelves are of broadly grained mahogany veneer surrounded by a counter-grained, mahogany banding at edges. Courtesy of A. E. Richardson, Esq., F.S.A.

Regency Furniture

(*Continued from page 77*)

Classic impulse toward elegance. The individual differences and the frank combination of mixed precedents gave the furniture its freshness; the freedom from stereotyped sameness made it stimulating.

The Regency era was a period of rapid change and new material conditions, and the furniture reflected it. It was an era of experimentation and of meeting new requirements. It was modern, it was unafraid, it was ambitious. It was restless, it was keen for novelty as well as beauty, it had to make the most of limited resources, it had to devise new expedients, and it attacked the task with a confident and blithesome ingenuity savoring of our present age. Its modern outlook and the fruits of its attitude create a bond of sympathy with our own day.

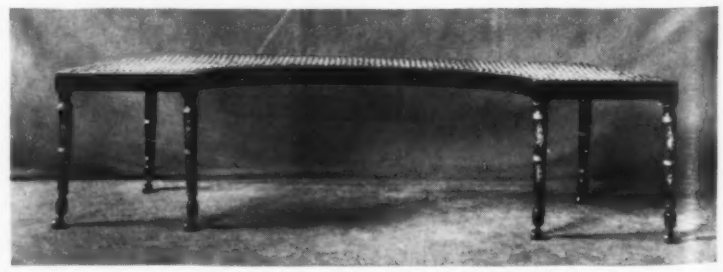
One of the most fascinating examples of this new spirit in furniture design is the mahogany bureau-bookcase whose drawer fronts and frieze are inlaid with narrow bands of ebony. The era had a keen appreciation of the decorative quality inherent in the color and texture of natural materials. It likewise recognized the effects to be had by combining and contrasting varied materials. The mahogany of the bureau-bookcase is its natural mellow golden brown in color. The cabinetmaker omitted red stain from the finish, let the wood speak for itself and then used the ebony inlay as a foil. For sparkle he depended on the burnished brass mounts.

The Regency era was also a period of assimilative cosmopolitanism and much of the furniture showed it. The ebony inlay is Graeco-Roman in character; the circular pulls on rosette plates are 18th Century French; and the Sphinx-head capitals of the side columns are Egyptian—a pleasant "modern" tribute to the newly-awakened interest in Egypt through Napoleonic agency. The designer saw no impropriety in combining the different elements in one piece. Incidentally, he made it thoroughly English as well as thoroughly charming in appearance.

Amongst the materials whose diversity of color and surface appealed so strongly to Regency furniture makers were metals. They saw what a valuable accent or foil metal could be in conjunction with wood. Rosewood had just come into favor as a cabinet wood and their brass inlay on a rosewood base was a thing that still delights us. Their metal combinations with other woods were no less successful. The little mahogany veneered magazine table with burnished brass edges, legs and pineapple finials betokens an absolutely modern appreciation of metal's place in furniture design. The mahogany, be it noted, is a rich golden brown in color and not stained red.

When metal was not available, the furniture makers did not hesitate to approximate its effects by paint and gilding. They realized, too, the pleasant results derivable from a combination of metals. Some of the *torchères* and other decorative accessories were painted black to resemble wrought iron—even the construction and proportions were imitative of iron—and

(*Continued on page 120*)



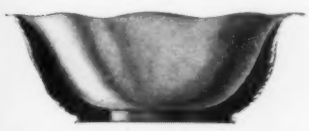
Regency caned window-seat of beechwood, painted black with gold decorations, circa 1810. The front is concaved and sides have been splayed so that they can fit into window reveal

Gorham presents "THE HUNT CLUB"

The distinguished new 1931 Sterling inspired by the traditional elegance of the Hunt Breakfast

The New "Hunt Club" Sterling is as smart for the intimate dinner as for the most formal entertaining. Dinner knife and fork and tablespoon shown.

Coming home after the hunt at Harford— Harry I. Nicholas, M. F. H., in the lead.



Gorham artists designed this beautiful punch bowl as a trophy for the Autumn race meeting of the fashionable Harford Hunt at Monkton, Maryland.

Masters of these Famous Hunts

Harford . . . Middleburg
Norfolk . . . Onwentsia

. . . are now using the "Hunt Club" Sterling in their beautiful country estates

IN the sparkling elegance of the Hunt Breakfast, Gorham artists have found inspiration for this suave, distinguished new Sterling —the "Hunt Club."

Already, masters of the smartest hunts in America are using the "Hunt Club" pattern in entertaining at their magnificent country estates.

Among these renowned sportsmen-hosts are Harry I. Nicholas, Esq., Joint Master of Fox Hounds of the famed Harford Hunt—Daniel C. Sands, Esq., Master of Middleburg—Henry G. Vaughan, Esq., Master of Norfolk—Austin N. Nibblack, Esq., Master of the Onwentsia Hunt.

Like the ceremonial of the hunt, Gorham's new "Hunt Club" is in the high tradition, inheriting from the elegance of silver created in the days of great manors and princely hospitality. Yet its clear, cool simplicity of line is as unimpeachably modern as the smart men and women who today ride to hounds.

When you see the "Hunt Club" Sterling at your own jeweler's, you will appreciate the elegance of decorative detail—notice in each lovely line the mark of the master . . . in subtle, long curve of knife handle . . . lovely contour of spoon bowl . . . delicate fluting of stem.

Yet Gorham's "Hunt Club" is quite within your means, for a complete service for eight may be bought for only $227. Beautiful hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or send this coupon to The Gorham Company, Dept. J-2, Providence, R. I.

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Address_____

GORHAM

The

FABRICS OF FORTUNY

CARRY the beauty of rare brocades, damasks and velvets in soft flexible cottons. The artistic perfection of these hand blocked prints is greatly enhanced by their freedom from oppressive weight and stiffness. The Fabrics of Mariano Fortuny blend graciously with every architectural period.

This Federal dining room Decorated by Bertha Stuart of Portland, Oregon, illustrates the versatility of Fortuny Fabrics ... window curtains in Fortuny French Empire contribute to the charming spirit of hospitality which the room conveys.

A Booklet on "Fortuny Prints" sent to you upon request.

ARTHUR H. LEE & SONS Inc
383 Madison Avenue, New York

Distributors to Interior Decorators

Mahogany bookcase, circa 1810. The corner columns, both upper and lower, are tapered and reeded. The prevalence of reeding on this piece is both characteristic of the time and also individually important as a decoration

Regency Furniture

(*Continued from page* 118)

the carved embellishments were gilded to resemble brass or gold. Nor were they blind to the beauty of old bronze. The Thomas Hope mahogany bookcase, seen in the far end of the library of Beech House, has bronze griffin supports and mounts. But, if they could not have the bronze to make sofas and tables and chairs—as did the old Pompeians—and gold to deck them with, they could paint their wooden sofas and tables and chairs dark gray-green, like antique bronze, and enrich the carved ornament with gilding. Witness the painted and gilt chair with broad upholstered toprail.

The Regency era, in spite of its material refinements and the polish of its manners in certain respects, was marked by a broad streak of coarse vulgarity. Some people affect to see a reflection of this trait in the furniture of the period. Perhaps they can. They could certainly find intrinsically bad and vulgar furniture in every episode of furniture history, just as certainly as they could find vulgarians in every walk of life, in every epoch. But it is sheer nonsense, and grossly unfair, to brand the whole furniture production of an era because it included a few extravagant aberrations. As convincing proof of typical Regency refinement, what better evidence could be desired than the bureau-bookcase already mentioned; the mahogany bookcase with reeded corner columns and veneered doors; the caned window seat with splayed ends; or the black and gold music stand, either a relic from Holland House or a contemporary replica?

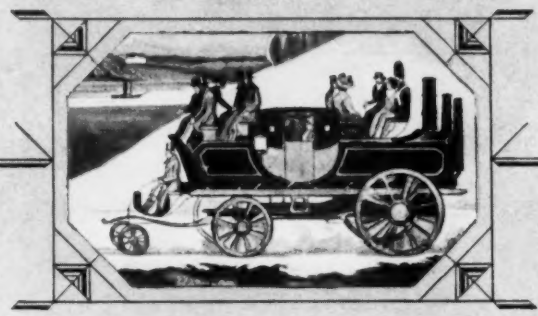
Time Comes Over The Wire

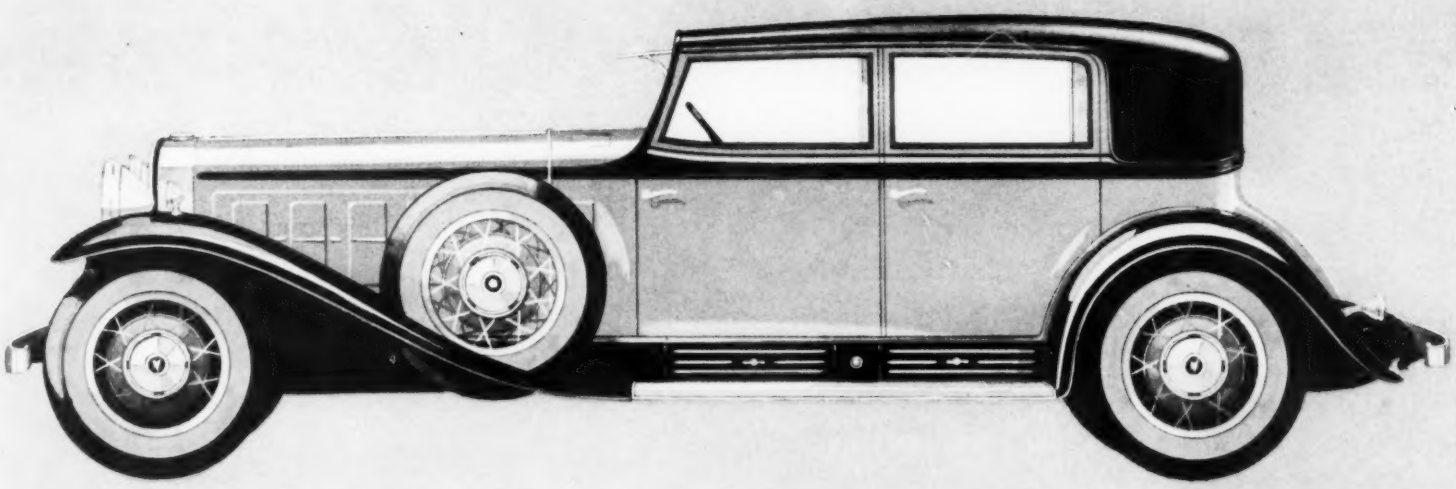
(*Continued from page* 82)

as much as you may happen to wish. The very loveliest designs, reproductions of the work of old clockmakers, have been chosen by manufacturers to house the electric mechanism. Even the lower-priced models are copies of authentic designs. In the selection of electric clocks reproductions of such famous old cases as the "Simon Willard" banjo clock, the "Ellsworth", a reproduction of an original in the famous Ellsworth collection, the "Act of Parliament", so named from the five-shilling luxury tax placed on clocks by Parliament in the 18th Century, and other old cases have been included.

Chime and strike features, too, are offered in a wide group of electric clocks. There is the same variation in chime and strike construction in the electric clock as in the non-electric clock of similar quality. The most beloved chimes are those of Westminster. Canterbury and Whittington chimes, too, may be had. In some types, both Westminster and Canterbury chimes may be had in one clock, either of the chimes being put into operation by the flick of a small lever.

Many features enter into the decorative quality of a clock, adding to its beauty and, incidentally, causing the price to mount. These decorative details, like the setting of a jewel, the carving on a piece of furniture or the etching on metal, lend great beauty.





SIXTEEN CYLINDERS

In the Cadillac V-16, personal preferences, affecting even the major features of styling, may have free and distinctive expression . . . The bodies are of many types, custom-built and elaborately finished, and all highly individualized

CADILLAC MOTOR CAR COMPANY DIVISION OF GENERAL MOTORS

COLONIAL WALLPAPER, SKILFULLY REPRODUCED BY THIBAUT.
MEETS THE EXACT REQUIREMENTS OF THE MODERN HOME

AUTHENTIC in color and design, the Colonial papers in the Thibaut collection, "Designs of Today," were chosen by Thibaut for their special suitability to the American home of today. Yet they cost no more than ordinary papers. "Red Riding Hood," shown here, may be had in a variety of Colonial colors that defy sunlight. Colonial patterns, as well as other period designs and smart contemporary papers by Thibaut, are now shown by quality establishments in all leading cities. If your decorator or dealer cannot show them, write to us for specimen cuttings. Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York.

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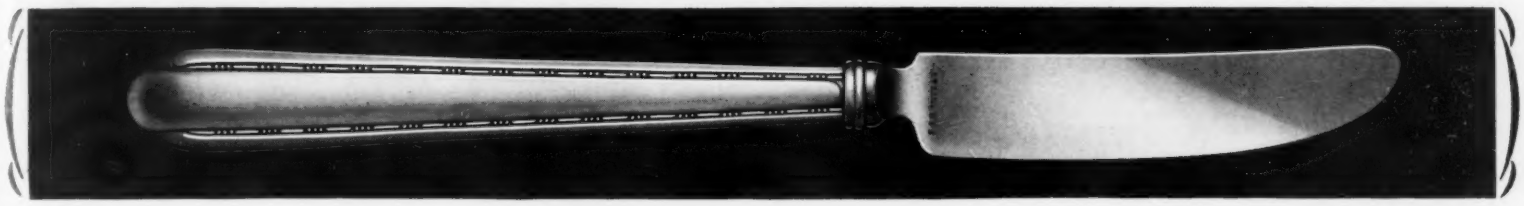
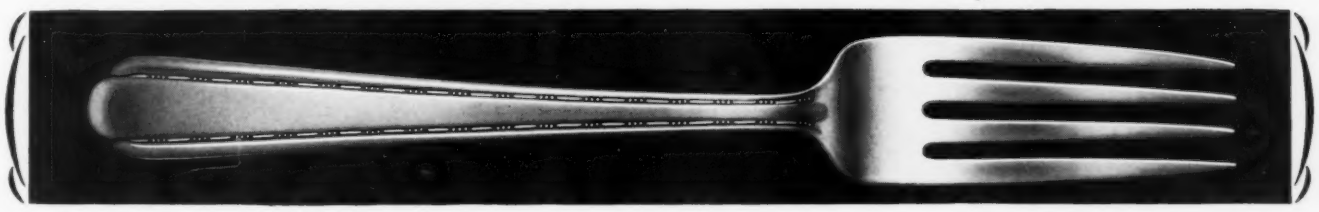
AND DECORATIVE FABRICS

PRESENTING THE • NEWEST PATTERN • IN SILVERPLATE

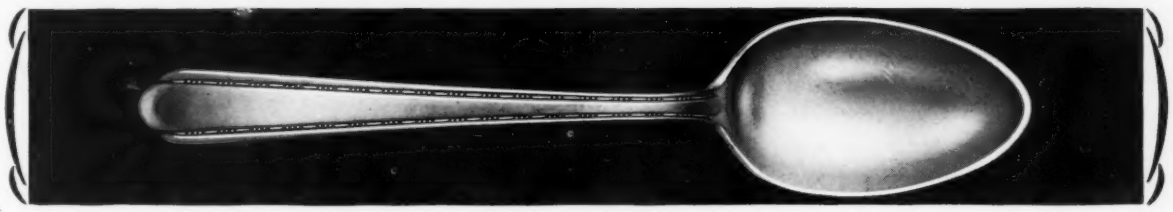


The new "Melody" dinner knife

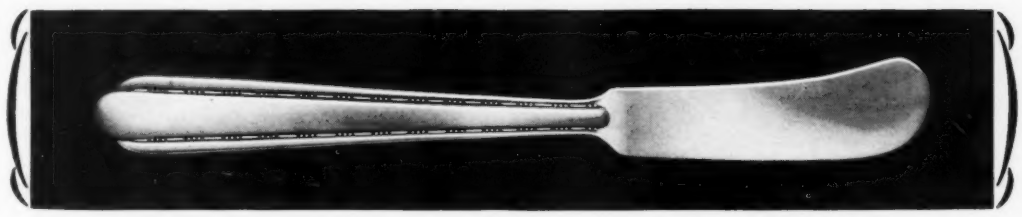
Melody



The Fork—dinner size



The Teaspoon's perfect contour



The new Butter-spreader

Illustrations about 4/5 actual size

LIKE a guest in your own home—with the same friendly-critical and appraising eye—feast your gaze upon this, the newest of all designs by notable American silversmiths.

Picture it upon your own table . . . the same rhythmic flow of line that gives the simplicity of modern design its kinship with beautiful poetry . . . the lilting charm of music set in silver! This is the new pattern in the finest quality of silverplate, the hit of the year and the years to come, by Alvin.

And its name is MELODY!

The new MELODY pattern, here presented by Alvin, will give your table settings the enviable distinction of silverware that is as smartly modern as your very latest cloth and crystal.

Here's the new knife for meat courses with its stylishly sensible long handle and shorter blade. You'll find bouillon spoons and butter-spreaders in new and more pleasing contours . . . and all the standard pieces, each one beautified by the magic of the MELODY design and the precious quality of Alvin craftsmanship. Write for a free portfolio of all Alvin patterns in fine silverplate.

FREE GIFT CONTAINERS

At jewelers' and silverware departments, coast to coast, you may select complete sets of silverplate in famous patterns by Alvin, packed in a wide variety of beautiful and useful gift containers that are *free* — mirror-lined boudoir box for use as make-up kit or hosiery box, smart writing case, chests, serving trays, mirror trays or large breakfast-in-bed trays with folding legs. *In any pattern:* set of 26 or 29 pieces, $33.25—set of 34 pieces, $43.50—set of 50 pieces, $64.00. See address below.

ALVIN
STERLING
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SILVERPLATE

SEND FOR THIS NEW BOOK

"The Crowd Comes to Our House" is a gay, glamorous little book, inspired by the modern fashion of entertaining informally at home . . . It's full of ingenious ideas for planned or impromptu parties, with special menus and mouth-watering recipes by famous food experts. Beautifully printed, smartly illustrated, a rollicking road-map to success in planning parties for four or forty! Sold by Alvin dealers *or sent to you postpaid on receipt of thirty cents (dimes or stamps).* See address below.

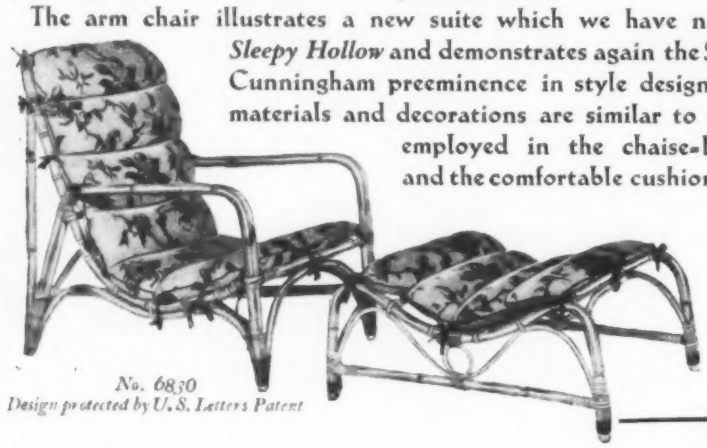
For free portfolio of patterns and prices, names of local dealers (or the new book), write to
THE ALVIN CORPORATION, SILVERSMITHS, DEPARTMENT H-9, ELMWOOD STATION, PROVIDENCE, R. I.

No. 6824
Design protected by U. S. Letters Patent

This Wheel Chaise-Lawn for Luxurious Comfort

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be rolled easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French enameled cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built—the curves are so designed that it is absolutely impossible for one not to relax in perfect comfort.

The arm chair illustrates a new suite which we have named *Sleepy Hollow* and demonstrates again the Sons-Cunningham preeminence in style design. The materials and decorations are similar to those employed in the chaise-lawn, and the comfortable cushions are likewise channelled. Such a suite will give your Sun Room an irresistible smartness and charm.



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Sons-Cunningham furniture is built for those who seek originality of design, the finest quality of materials and workmanship, and unusual upholstery combinations. It may be seen in the most representative display of designs and color combinations in the Sons-Cunningham Showrooms, where you are cordially invited to call. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK
at 46th Street

Drix Duryea

Above is a corner of Mrs. Dodge Sloane's living room, another view of which appears on page 85. This view shows an effective arrangement for a corner with walnut card table and chairs and black lacquer cabinet. Diane Tate and Marian Hall, decorators

Furniture In Living Rooms

(*Continued from page 69*)

fortably, with good reading lights at hand and convenient small tables or stands for books and smoking accessories.

The second center of interest is the long side wall space which is the easiest portion of a room to furnish. This may contain a secretary, or sofa group with end tables, or commodious living room table for lamps, books and magazines, or the purely formal arrangement of console and mirror, flanked by matching chairs. If the piano must stand in the living room, it is best placed in either this long wall space, with the curved side towards the room, or at either side of the entrance door in a corner where its considerable bulk will not appear unduly prominent.

Thirdly, there is the window group which should include comfortable chairs, or sofa, or long bench. Windows make effective backgrounds for furniture and where space must be conserved, a sofa or desk may be placed against the window, a particularly fortunate arrangement if there is a shallow bay. In town, where there is no garden view or wide sill for pots of flowers, plant stands placed in front of windows add a pleasing decorative note to the room.

Finally, it is a good plan to keep the center of the room free, as grouping the furniture on the sides and ends creates a feeling of more space. Avoid useless small tables and stands that mean nothing and only give the room a restless look. Use only the pieces necessary to comfort and convenience, place these where they will be most useful, with an eye to symmetry and balance in the arrangement. With the addition of an interesting color scheme and decorative accessories, your room will be essentially livable as well as pleasant to the eye.

The sketches and photographs accompanying this article illustrate various ways of placing furniture in a living room. If you have any further problems, write the Readers' Service of House & Garden.

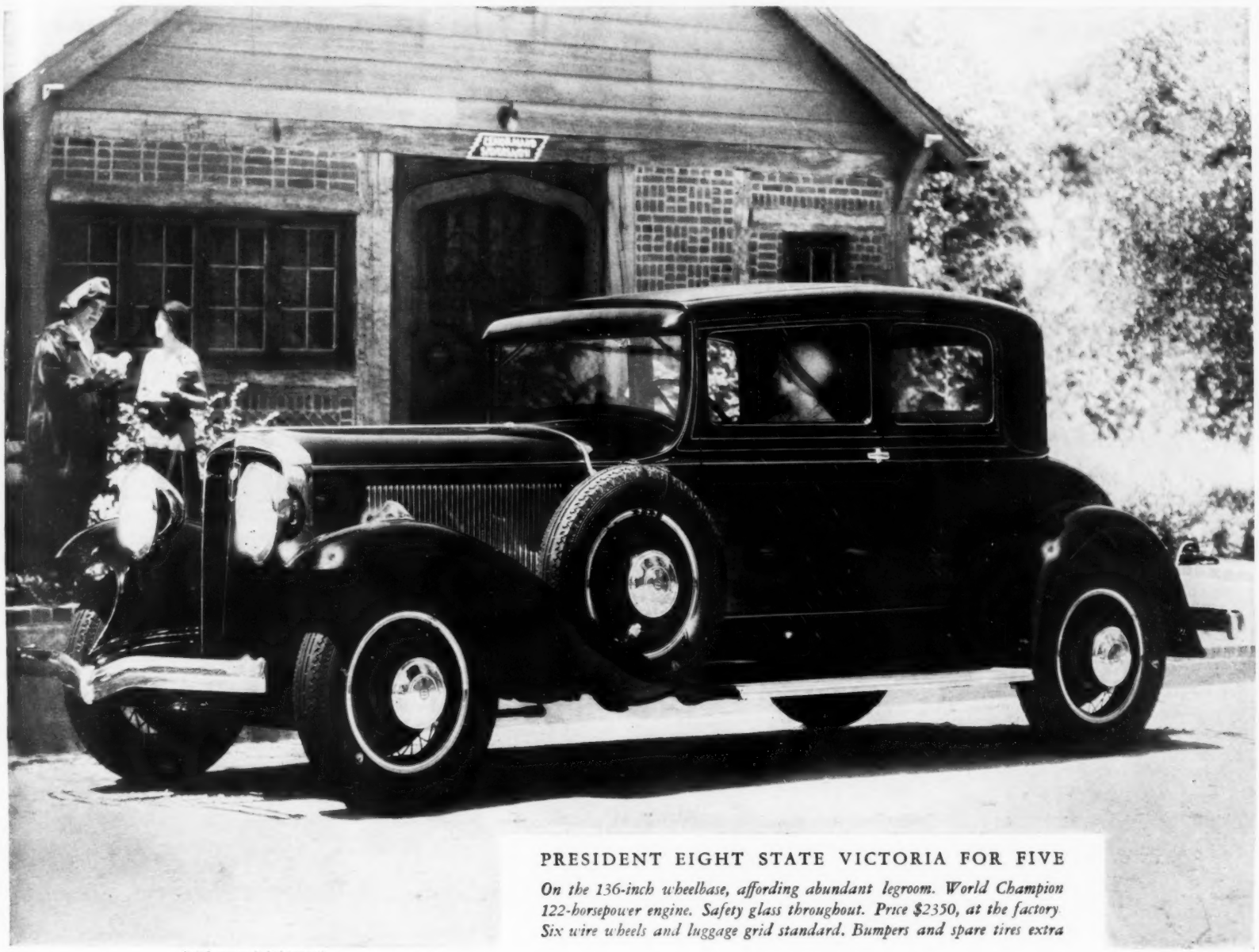
White In A Berlin Apartment

(*Continued from page 81*)

silk fringe, and in this home the coffee or tea service was always of old Meissen or Royal Berlin ware. A white Chinese bowl holding a gray-green Cactus was also kept on the table, while on the window shelf were jugs of old white faience filled with white Cosmos silhouetted against curtains of white raw silk, finished with a gold edge and tassels of carved and gilded wood. For the side wall decoration, a group of carved wood consoles in dull old gold were arranged to hold pieces of porcelain—a treatment characteristic of the rococo period. Beside the settee a low coffee table with a top of old white tiles softly patterned in color held a white porcelain vase filled with white Dahlias.

So far the important color notes were delicate whites and golds. Now we come to the deeper golden note

(*Continued on page 124*)



PRESIDENT EIGHT STATE VICTORIA FOR FIVE

On the 136-inch wheelbase, affording abundant legroom. World Champion 122-horsepower engine. Safety glass throughout. Price $2350, at the factory Six wire wheels and luggage grid standard. Bumpers and spare tires extra

Actual unretouched photograph

FREE WHEELING! The sensation of 1930!

Studebaker's epochal contribution to motoring

STUDEBAKER'S seasoned, *champion* Eights have literally captured America with the thrill of Free Wheeling, Studebaker's newest and greatest contribution to motoring pleasure and economy. Only Studebaker, in the new President and Commander Eight, offers Free Wheeling *with positive control.* It is manufactured under Studebaker patents.

You use the clutch only to start or back up . . . you shift at any speed—forty, fifty miles an hour—back and forth between high and second, *and never touch the clutch!*

You find nothing new to learn—nothing to un-learn. The full braking power of the engine is always available, when desired.

Free Wheeling saves 12 per cent of gasoline, 20 per cent of oil—even more in heavy traffic or on hills. Tires wear longer. Chassis strains are far less, hence chassis life is greater.

Free Wheeling performance is matched by coachcraft of arresting grace — by greater power, longer wheelbases, and richer, more spacious interiors.

Try Free Wheeling *with positive control*—an achievement of Studebaker's 78 years of manufacturing progress. Nobody can tell you but one ride will sell you Free Wheeling.

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Spode's SUTHERLAND, worthy to bear your crest, coat of arms or monogram

ALTHOUGH the *early* Spode pieces which are treasured in famous museums and private collections date back some 150 years to the days of the great Georgian Period, one need not purchase *costly antiques* to possess *genuine* Spode Porcelain which is in every way as choice and as beautiful.

Present-day Spode, which is still manufactured at Stoke-on-Trent, England, by the same formulas employed in 1794 by that master craftsman, Josiah Spode the First, offers modern hostesses the same exquisite Bone Porcelain—the identical shapes and patterns—which were created for royalty generations ago.

An example is the Sutherland Service, that pure and graceful design, fashioned by Spode expressly for the Duchess of Sutherland many years ago.

Whether you select such a delightful Old-World pattern or one of Spode's modern creations, a Spode Service is a priceless possession which will increase greatly in sentimental and intrinsic value as the years pass.

The store privileged to sell Spode will arrange to have the service of your choice decorated with your crest, coat of arms, or monogram—beautifully executed by Spode artists. May we tell you the name of the Spode dealer nearest you? Copeland & Thompson, Inc., 206 Fifth Ave., N. Y.

SPODE

Chinaware

White In A Berlin Apartment

(*Continued from page* 122)

furnished by an old brass stove and brazier, and a white Venetian commode lightly decorated with gold, red and yellow. Above the commode an old mirror framed in carved, gilded wood was hung upon a square of white Chinese silk painted in the same delicate colors as the commode, while grouped around the mirror were many little gilded brackets holding rare pieces of porcelain.

When the decoration of the rooms had progressed thus far, the owner found that the plain, narrow doorways seemed too bare to be lovely. He did not want to build casings around them, but he did want them to contribute to the background. So he placed at either side of the door frames long, slender poles of gold carved wood and over the casings he mounted sprays of carved wood lightly gilded, an original treatment quite in keeping with the spirit of the room.

The third white room in this interesting house was as severely simple in its treatment as the former were elaborate. It was the bedroom of Fräulein Hartmann. Here, against the white tempera wall stood a delicate four poster bed with a canopy and side curtains of old white satin and silk striped material and a coverlet of antique silk in pale reseda green. The bedside table was white and gold, the small bedside stool was covered in reseda taffeta embroidered in chenille in a design of acorns and oak leaves in autumn shades. On the deep window sill were two white Empire urns filled with tall white Gladioli, and in front of the window stood a little white music stand with two white candles mounted in holders of brass. Before an alcove window there was a white dressing table flounced with an old skirt of embroidered mull. On the other side of the room an old ceramic stove in whites, blues and greens displayed its soft colors against white walls and an all-over carpet in yellow which is best described as the shade of a hard boiled egg yolk.

White rooms when well done are cool, restful and furnish a marvellous background for almost anything put into them. If in contemplating such a scheme you are tempted to think that white is just white, consider how many subtle gradations there are from dead white to oyster, from ivory to blue-white, pink-white, cream and gray-white. Play with white flowers against white backgrounds and see what an infinite variety of light and shade of the most delicate and elusive quality you can get.

Finally, I have never heard of an uncultured person attempting to do a white scheme—a hint that is just definite (and indefinite) enough to intrigue us and to make us eager for a personal introduction to more beautiful white rooms.

Questions Readers Have Asked

(*Continued from page* 115)

and the carpet a plain neutral gray.

As to furniture, I have a full size antique maple tester bed, a dressing table made from a half round console table, two mid-Victorian rosewood chairs and a wicker arm chair painted a very delicate robin's egg blue. This, of course, can be changed to any desired color. Please tell me what I should hang the dressing table in? I am very fond of flowered chintzes, particularly a chintz with a swag design, and thought I would like something on that order. Will you suggest a color scheme for the room? I prefer the bed covering and tester in lawn or some simple washable material. Also I would like suggestions for the curtains. F. S. S.

You are quite right in wanting chintz in your bedroom as the walls have not much design and the floor covering is also plain. If you care for orchid color, there are some lovely glazed chintzes with orchid grounds and a charming chintz with a swag design that comes with a pale orchid ground and flowers in varied pinks. Using this orchid swag chintz on the dressing table trimmed with narrow ruffles of apple green chintz, the curtains might be of plain orchid glazed chintz bound in deep pink, with a bedspread of orchid colored organdie. Dotted Swiss is excellent for drapery on a bed of this kind, and a very charming color scheme is: bed curtains of white Swiss with big blue dots, bound with blue ribbon to match the dots. With this you can use curtains of pink and white toile de Jouy as this coloring is effective against gray walls.

WE expect to make a front walk, the style of the house being English Cottage. We have some old cement pieces that we thought might make a walk similar to the one illustrated at the bottom of page 101 of the last House & Garden, but we do not know just how to go about making it.

Should these cement pieces be placed on a bed of soft cement and dirt filled in between? Or should some other plan be followed? We would appreciate receiving this information as promptly as possible, for we are anxious to commence. M. R. E.

Not knowing how large your cement blocks are, it is rather difficult for us to give really definite information as to the placing of them. However, as a general rule we would say that you should have approximately five inches of turf or good soil around each block. This may be planted with grass seed if no turf already exists.

In your case the first thing we should do would be to estimate just how the blocks should be placed so that persons walking along the path

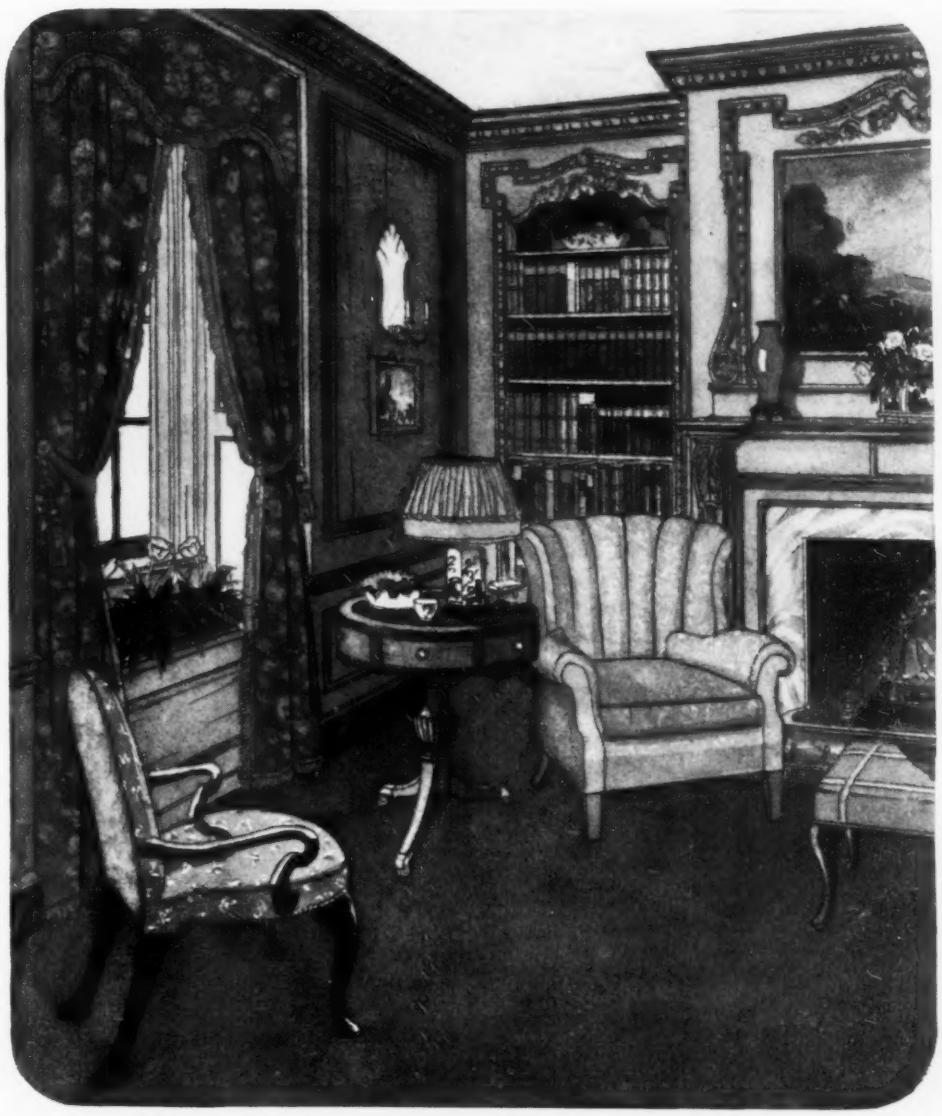
(*Continued on page* 126)

Georgian Elegance is Truly Expressed in Orinoka Draperies of Rich Brocade . . . Guaranteed Colorfast

MOUNT VERNON'S broad lawns roll to the Potomac still, and Monticello crests its "little mountain." . . . In these and many other famous Eighteenth Century houses we have a faithful picture of a romantic and a decorative age. It is not surprising, then, that the Georgian style in architecture has become the most popular in America today!

But the complete beauty of the Georgian or Colonial interior depends on more than paneled walls and classical detail . . . much more. Hangings and upholstery, too, must reflect this spirit of cultured elegance. And Orinoka gives you fabrics in charming harmony. The wide, deep windows of the drawing-room may be curtained with rich brocade which will fall to the floor in stately "organ-pipe" folds. Graceful Queen Anne chairs will take an Elizabethan damask, patterned attractively with birds and branches, or antique velour in a soft, old shade. Casement curtains may be of the sheerest Raylawn gauze.

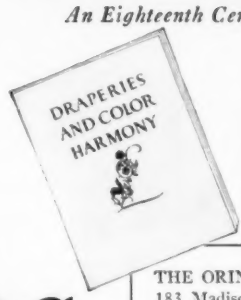
It is reassuring to know, as you plan your decorations, that Orinoka colors are enduring. However subtle or brilliant the tints, they will keep their original depth. Your carefully considered color values will be permanent, for these materials are woven of hand-dyed threads, treated by a special process. They cannot fade. And every purchase of Orinoka Colorfast Fabrics is protected by the guarantee which you will find attached to every bolt. The Orinoka Mills, 183 Madison Avenue, New York City.



An Eighteenth Century Georgian room shown in the 1930 Orinoka booklet

Orinoka Colorfast Draperies are Guaranteed Sun and Tubfast

Back of every yard of Orinoka Sunfast Fabrics you buy stand The Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.



Send 20 cents for a Full-color Booklet of New Interiors

Hope Harvey, well-known authority on interior decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. If you would like a copy of the booklet, enclose 20 cents (in coin) with the coupon.

Orinoka

DRAPERIES . . . COLORS GUARANTEED
SUN AND TUBFAST

THE ORINOKA MILLS
183 Madison Avenue, New York City

GENTLEMEN: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

Name _____

Street _____

City _____ *State* _____

1410

"KANE QUALITY"
VENETIAN BLINDS

A New Note in Window Treatment

"Kane Quality" Venetian Blinds make sunny rooms cool and comfortable by diffusing glaring light into mellow softness yet admitting all the air desired. This comfort control is accomplished by simply adjusting the slats to any of several positions. In sun porches and living rooms they offer new comfort and a new modish decorative note. In bedrooms they offer the utmost privacy with windows open. They solve the children's afternoon nap problem by allowing perfect ventilation in practically darkened rooms.

"Kane Quality" Venetian Blinds are furnished in any desired color. They make for comfortable living and add distinctive smartness to any windows. They are easy to keep clean and will last indefinitely, for they are made of fine Port Orford Cedar.

Write for beautiful free booklet telling how *"Kane Quality"* Venetian Blinds will transform your home—or for one about "Kane Quality" Rustless Insect Screens, famous for over 40 years.

SINCE "KaneQuality" 1890

KANE MANUFACTURING COMPANY
Dept. G1 Kane, Pa.

KANE MANUFACTURING COMPANY
Dept. G1, Kane, Pa.

Please send free illustrated book on
☐ Venetian Blinds, ☐ Rustless Insect Screens.

*Name*_____

*Address*_____

*City*_____ *State*_____

Questions Readers Have Asked

(*Continued from page* 124)

will easily and naturally step from one block to another. For each block we would dig out a space slightly larger than the block itself and four or five inches deep. This can be filled with steam cinders or coal ashes to the extent that when the block is placed it will protrude only slightly above the surface of the ground. Of course, the cinders or ashes are to be packed down before laying the concrete slab.

Try to obtain a rather picturesque but not too theatrical effect in the locating of the slabs. The space between slabs may be planted to low-growing flowers if you prefer them to grass.

I AM very anxious to obtain all the information possible concerning log cabins, construction, material, etc. and would greatly appreciate any data you might have regarding same or if you could inform me to whom I should write for these particulars.

R. J. B.

The best piece of literature that we would suggest for information on the construction of log cabins is a book called *The Real Log Cabin*, by Chilson D. Aldrich, published by Macmillan.

WITH a few changes the plans of a house published in House & Garden some months ago will coincide with my requirements for a new house. As, I fear, a considerable length of time will elapse before I shall be in a position to build, I do not yet wish to put myself into an architect's hands. Can you, therefore, give me an idea how I may approximately estimate how much the building of the house I have in mind will cost in my locality? M. C. C.

The method in general use for obtaining the approximate cost of building a house from scale plans is by finding the total cubage in cubic feet of the proposed building and multiplying this by the cost per cubic foot of residences of that particular type in the neighborhood desired to build in.

Cost per cubic foot will gladly be furnished by any local architect or reputable builder without obligation.

To estimate the volume of a proposed house, carefully compute the area of the main building to the outside of the walls and multiply by the height in feet from cellar floor to the average height of the roof. Add volume of ells, wings and enclosed porches, and one-third the volume of open porches. Detached garages, unfinished inside are taken at two-thirds their actual volume in cubic feet. The total volume as it is shown by the adding together of these figures may be used for estimating the approximate cost of building.

The cost of small houses of good quality is apt to vary from a minimum of 40c per cubic foot in the low cost areas to a maximum of around 60c in extreme high cost districts.

Figures obtained in the fashion outlined above are, of course, very approximate and should be checked as soon as final plans and specifications have been obtained by submitting these to a builder for a complete estimate.

I AM very much interested in the Modernist House, pictured and described in the January issue of House and Garden.

I understand that this theoretical house has no definite cost, but I should like to know the minimum price for which it can be built in Nashville, Tennessee, a minimum that would, however, include standard materials, and that would not necessitate the eliminating of any of the vital factors of this modern house. I should, at the same time, appreciate your opinion as to the fitness of this house for Nashville, considering the climate and the landscape.

Our lot, which rather unfortunately we already own (if we further consider this house) is in the suburbs of Nashville, but on a main thoroughfare. Its dimensions are, approximately, 400 ft. x 300 ft., and the two sides face South and East. We considered the advisability of building this particular house with what is intended as the front facing north—which in this case, is the inside of the property. It happens that the corner part of the property is the choicest; that is, it has more trees and shrubbery (which might be an advantage in this kind of a house). But, supposing this were a satisfactory solution on our particular lot, it brings the servants' quarters on the corner of the lot facing the two main thoroughfares. Would this make it unwise to even consider this house further? (The house, I know, should face north, in order to have the principal rooms face south.)

L. R.

The editor of House & Garden has referred your letter to me for reply, inasmuch as I am the architect who designed the modernist house for House & Garden. We are pleased to learn of your keen interest in this layout.

The cost of building a house depends so much on local building conditions, as well as the individual requirements of the owner, that, without having this necessary information first-hand, it is both hazardous and often misleading to give an estimate on any building operation, even though it is only an approximate one. I have known of a case where two bids were taken on the same house for different localities widely separated, which varied something like thirty percent.

In a case such as yours, where you are seriously planning to build a distinctive house and one which is suitable to its location, the wisest procedure is to go over your housing problem, both in your home and at the site, with a competent architect whose individual style appeals to you. After the architect studies your general requirements in conjunction with the character of your site, he will then be in a position to make definite recommendations. The usual method is to prepare preliminary sketches for the

(*Continued on page* 130)

TAFFETA LAMPAS

Louis XVI *Period*

with Directoire influence

TROPICAL BIRDS perched on the branches of a fantastic tree, the urn heaped high with exotic flowers, cupids tying love knots, flowers drifting from graceful, fern-like stems; and throughout the entire design a mobile symmetry which is the breath of all beauty.

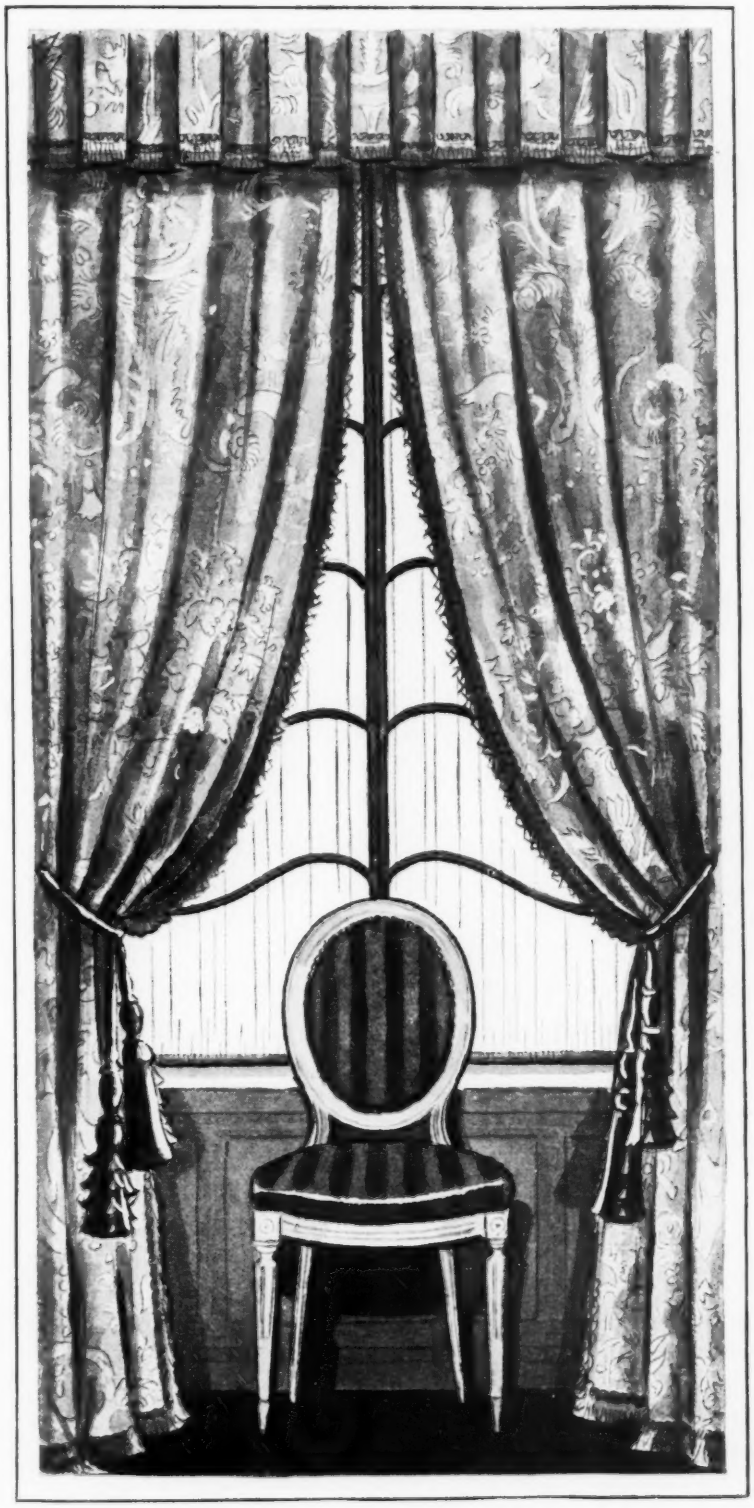
Schumacher has reproduced here a reversible lampas in a taffeta weave faithful to the inspired design of Louis Seize and the Directoire Periods.

Here is a texture interestingly different from the usual damask or broche, adaptable either to the intimate boudoir or the formal drawing room. Nowhere can there be obtained a taffeta lampas of more exquisite quality or finer craftsmanship.

A Schumacher fringe and tie-backs with tassels to complement the tassel design in the fabric have been made as a finishing for draperies.

In Schumacher collections you will find authentic designs from all the illustrious periods. Schumacher offers, also, a wide range of trimmings for every type of fabric.

"Fabrics—the Key to Successful Decoration". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request. Write to F. Schumacher & Co., Dept. E-9, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



Draperies of reversible taffeta lampas trimmed with Schumacher's silk fringe. Tie-backs of heavy cord with rich tassels. The fine pile carpet shown is the new Schumacher "seemingly seamless" carpet

F·SCHUMACHER·&·CO

THE *SILENCE* of the frozen north

Electrolux maintains constant steady cold, freezes ice cubes, without making a sound

A "sound picture" of the Arctic regions would reveal plenty of ice, but no sound. For there would be nothing to make sound.

And that's exactly the way with Electrolux. Plenty of ice cubes, constant steady cold, but never any noise—either when the refrigerator is new or when you've had it for years.

The silence of Electrolux is only one of its exclusive advantages. There are many more.

The operating cost of this modern refrigerator is unbelievably low. As little as 50 cents a month in some localities. And no matter where you live, the cost is usually far less than with any other automatic refrigerator—about half what you pay for ice.

All because Electrolux has no machinery. Not a single moving part to wear, to vibrate, to grow noisy. There's no stopping and starting. The cold is constant, steady. Ice cubes freeze quickly.

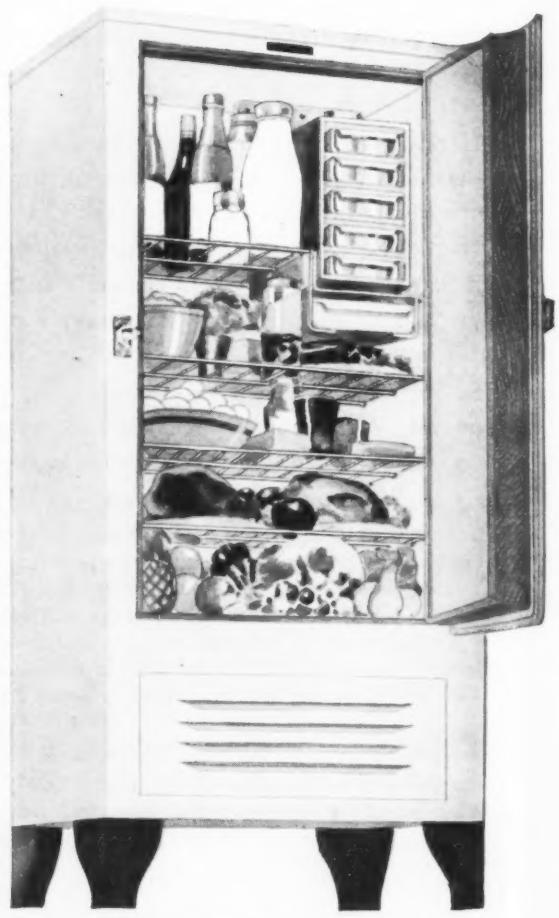
And the operation is so simple. A tiny gas flame and a trickle of water do all the work. There's not a thing to fuss with or worry about. The refrigerant is sealed for life inside a rigid, one-piece steel unit. It never needs renewal. Even the tiny gas flame is safeguarded by an automatic shut-off. And you can use Pyrofax Gas where there are no city mains.

All these features have made Electrolux the choice for fine new apartments and homes the country over. Yet prices are only $195 to $430, f.o.b. factory. Liberal purchase terms. Many models to choose from. See your own gas company or other Electrolux distributor. And for complete illustrated information, write: Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX

THE *Gas* REFRIGERATOR

A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has 9.2 square feet of shelf space area and makes 45 large ice cubes.

A S K T H E M A N W H O O W N S O N E

Luxurious Transportation

A tale from the Arabian Nights relates how the Sultan's son, Prince Houssain, secured for a fabulous sum the Magic Carpet which transported its owner wherever he might command

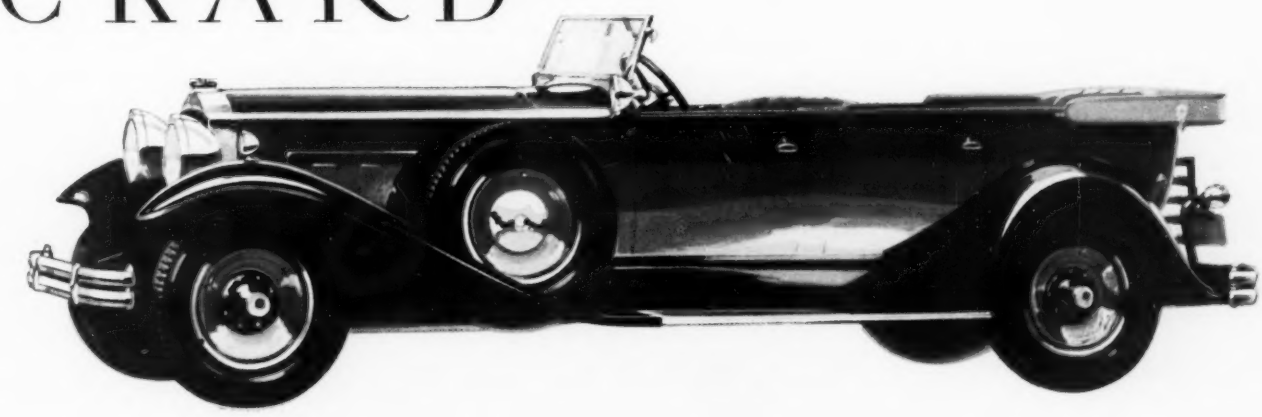
* * *

Throughout the centuries — since before the dawn of history — man's imagination has ever conjured up new and more luxurious modes of travel. But it has remained for the last thirty years to provide a vehicle so silent, swift, luxurious and beautiful that the modern reality surpasses the most miraculous flights of fancy the ancients knew.

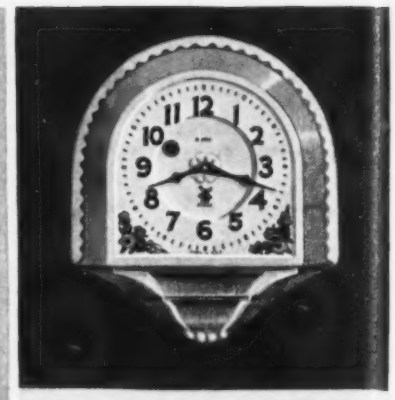
Today the man of moderate means may easily own a finer personal conveyance than kings and emperors, with half the world their slaves, could command in ages past — finer than wealth could buy even a generation ago. Packard, after thirty years, has made today's most luxurious transportation available to all who appreciate the finest — who know that in the end it is the best investment.

For Packard builds nothing less than a Packard. And its world-wide reputation for supremacy has created a demand which makes the *price* of excellence now but little more than that of mediocrity. While long life and unchanging design make Packard *ownership* cost *no* more.

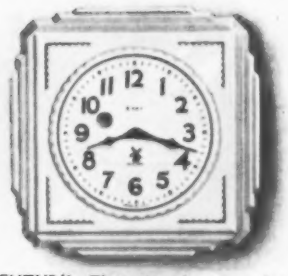
PACKARD



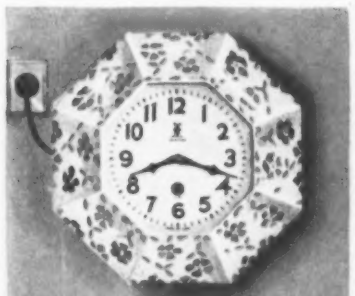
A MODERN IDEA FOR MODERN KITCHENS



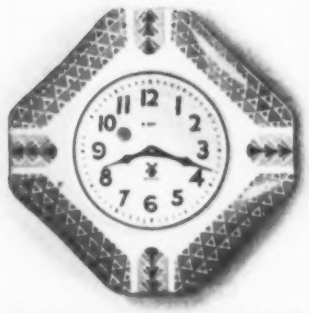
CONSOLE—This little clock, which appears to be setting on its own shelf, fits flush to the wall. 8-day lever (no pendulum) movement. In old ivory porcelain trimmed with green, blue or yellow. 9¼ inches high. . . $6.00



CENTURY—Three "step-backs" and a raised dial. 8-day movement. Yellow, blue or green porcelain. 8½" square . . $5.25



CRETONNE—Electric movement; no winding. Yellow porcelain; blue and green flowers. Fits flush to wall. 9" square. $9.50



TRIANGLES—A modern two-tone "check" design with 8-day lever movement. Of washable "Evernu" porcelain in blue, green or yellow. 8½ x 8½ inches. $3.75

So dainty are these tinted clocks, many women consider them aptly suited for colorful sun porches and breakfast nooks, bright nurseries and "dinettes" and the less formal type of bedroom.

MILLER KITCHEN CLOCKS

Vividly in tune with the Voque for color

To THE CASUAL OBSERVER, today's smart kitchens seem perfect in their charm. Gay, sparkling, they are a whirl of matching color . . . harmonious in every detail . . . *except the offending clock!* Sometimes a crude, ungainly alarm. Often a makeshift relic of other days. But all too seldom the vivid, modern timepiece that belongs there. * Every pretty kitchen has a right to a clock all its own and MILLER has created an enchanting array. Clocks, bright as butterflies . . . perky-fresh and in perfect tune with the kitchen scene. Designed in a cheerful "cottage-y" mood, these delightful timepieces are of gleaming *porcelain* . . . so charmingly *right* for the kitchen, so easy to keep twinkling and clean with a soft, damp cloth. * Either with the 8-day *lever* movement (which does away with the pendulum nuisance) or the new *electric* movement (which need never be wound or regulated) a MILLER Clock may be counted upon for long and loyal performance. Always faithful to the minute it will be, and impressively true to the traditions which have made it a symbol of reliable timekeeping in over a million American homes. Accompanied by a guarantee, MILLER Kitchen Clocks are to be found at the better department stores, jewelers', and house furnishings shops. Eight-day lever movements, $3.50 to $6.00. Electric movements, $9.50 to $11.00.

"STRIKING THE FINAL NOTE IN KITCHEN COLOR HARMONY"

. . . a delightful little folder, beautifully illustrated in color and extremely interesting to all women who are proud of their pretty kitchens. Send us your name and address and we shall be glad to mail you this booklet FREE OF CHARGE.

IRVING MILLER & CO., 1150 BROADWAY, NEW YORK, N. Y.

Look for the (H) on every piece
embossed on the glass or on adhesive label

Lilies of France inspired the design of this lovely glass

Alluring in its gracious simplicity is this new glass by Heisey, motived by the lilies that knights of France bore into battle for ladies fair. To your table it brings a new beauty, delightful, indeed, for the autumn days, when the tempo of entertaining goes into swifter rhythm. Colorful, too, for you may have this glass in rose of Flamingo, green of Moon Gleam, gold of Sahara and orchid of rare Alexandrite; or clear crystal if you prefer. And though charmingly voguish it is yours at a moderate expenditure, even in complete table services. *At leading department stores, gift shops or glassware stores.*

A. H. HEISEY & CO., Newark, Ohio

Glass Perfected Through the Secrets of 4,000 Years

In the days of King Louis the Ninth, whom they called Saint Louis, the glassworkers of France had reached such heights in their art, that glass was in vogue for the royal table. The French cherished the old, old secrets of glassmaking, many of which had come to them from the ancient Romans. The wonder of centuries-old secrets is reflected in fine, modern glass by Heisey.

Write for your copy of valuable booklet on glassware.

Heisey's

GLASSWARE (H) *for your table*

Grouping two quaint periods

French Provincial and Early American are cousins. Each is the beautiful product of a simple people, working with the simple materials at hand. The leading decorators are creating charming rooms by combining French Provincial and Early American. The effect is much more individual than a strictly one period room.

Above is an ensemble of pieces of both periods, made by Kanné & Bessant, the leading producers of authentic reproductions of lamps, lighting fixtures and occasional furniture. The better shops in your city probably have Kanné & Bessant creations, but, if not, clip the coupon or write us for portfolio "A" telling the fascinating history of French Provincial and Early American, showing excellent examples of both periods and interesting modernistic pieces... and telling where they may be seen.

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. . . LOOK FOR THIS SEAL ON THE BOTTOM OF GOOD PIECES.

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460 West 34th St., New York

Gentlemen: Please send me portfolio "A" and name of your nearest dealer. This involves no obligation on my part.

Name .....
Address .....
City ..... *State* .....

Questions Readers Have Asked

(*Continued from page* 126)

client's approval, after which these sketches, together with rough specifications, are submitted to a reputable local builder for an approximate estimate.

I hesitate to say, without first having seen and studied your property as described in your letter, whether or not this modernist house could be adapted to your needs, as well as to the site. However, the description which you have given of your lot sounds most attractive with its existing trees and shrubbery, which are always a great asset to a residence. The idea of a corner lot stimulates my imagination, for it usually presents unlimited possibilities for an unique development. Perhaps, with slight modifications, this particular house in question could be adapted very well indeed to this site. On the other hand, after an examination of the property it might be more advisable to recommend a design with an entirely new layout; which, however, could possess all the charm and beauty of a modernist house which you seem to like, and at the same time contain all its modern and convenient features.

Although I have never been in Nashville, other than having passed through it on the train, I am more than convinced that this type of house would harmonize beautifully in such a locality.

I should be glad to go over your problem in a general way in Nashville, at a time mutually convenient, if you wish. Should I be engaged as the architect to design your house, you would be credited with my preliminary investigation fee, whatever it amounted to. This investigation could probably be done nicely in a day or two. I should be pleased to hear from you further in regard to your proposed plan. I regret very much that I cannot give you more definite information at this time.

(Signed) FRANCIS KEALLY

Shrubs For Banks

(*Continued from page* 109)

bounds. After they have served the purpose they can be cut completely away; their work is to make a foundation and having done this they may be dispensed with. The Gray Birch (*Betula populifolia*) is another useful subject for the same purpose if planted among the Willows. The common Pitch Pine (*Pinus rigida*) of New England is also an extremely useful tree for the selfsame purpose. In colder regions the Jack Pine (*Pinus Banksiana*) is equally good; farther south and in warmer districts *P. virginiana* and *P. echinata* would serve.

When in Tasmania I was much taken with *Acacia sophorae* as a sand binder. It grew in places where it was lapped by the waves at high tide and held the sand firmly in position. A low growing plant with a dense mat of branches, gloriously green foliage and yellow, fragrant flowers, I can confidentally recommend it to those planting in southern California and in Florida where sandy foreshores need to be furnished and held in position.

For colder parts of this country, say the lake region about Chicago, Cleveland and Erie, where sand and gravelly banks have to be dealt with, the common Black Locust (*Robinia pseudoacacia*) is an excellent subject for the purpose; unfortunately, it suffers from attacks of boring insects and outside of its native haunts on the Appalachian and Alleghany mountains seldom grows to maturity. However, it seeds freely and grows in the poorest and worst of soils. Its deeply furrowed bark is rich in character and though the crown is often sparse its Fern-like pinnate foliage and its fragrant white blossoms borne in pendent racemes are delightful to look upon. Moreover, this tree, like the other members of its family, is the host of a bacterium which lives on its roots, taking up free nitrogen and converting it into nitrates, thereby enriching the soil in which the tree grows and making it in a year or two a fitting medium for more exacting plants.

There are other members of the great Pea family that have similar uses. Indeed, in the genus Robinia itself the members known as Rose-acacia, of which *R. hispida* is one of the showiest and best, may all be employed for clothing sand and gravelly banks. This is a low growing plant which may be cut back hard after flowering and so kept as a low ground-cover. The so-called California Privet (*Ligustrum ovalifolium*) is a littoral plant and may be used as a specimen shrub where climate admits, which is not northern New England. Another maritime plant suitable for Long Island and south is the Japanese *Evonymus japonica*, of which there are many forms and some with variegated white or yellow foliage. Near the sea where climate suits, these plants do not suffer as much from scale insects as other members of their tribe do. Nor must we forget the Broom family of which the Common Broom (*Cytisus scoparius*) and its chocolate blotched variety (*Andreanus*) are notable members. These love a sandy, exposed situation and where they are hardy will speedily naturalize themselves.

As soon as the Willows, Pines, Black Locust, Eucalyptus and Acacias have done their work of holding the soil in place they may be thinned and inter-planted with better class material. Pits should be dug and filled with good loam and fertilizer. When these are ready the joyous Goldenbells, especially *Forsythia spectabilis*, can be planted fairly thickly and will soon develop into dense thickets. Other shrubs suited for the purpose are the Bladder-Sennas, *Colutea arborescens*, with yellow and *C. orientalis* with orange marked flowers. These are exceedingly useful as temporary subjects. They hold the sand in place and with the aid of their root nodules en-

(*Continued on page* 132)

"CHARMING, EVEN IN THE COLD, RAW MIST OF A HUNTING MORNING"

"Even as a youngster she took all the hardest fences. And do you remember how hurt she was when we rode point to point without her? She's as keen as ever—grown up to be a beauty too. . . . Amazing, isn't it, how charming an English woman can always look, even in the cold, raw mist of a hunting morning!"—From the letters of an English traveler at home.

One Soap, One Cream, One Powder hold the secret of the English Woman's fine Complexion

IN HER active, strenuous life, the English woman of position has no time for the elaborate beauty ritual. Simplicity, above all, must be the keynote of her cosmetic rites. Yet, through sensible daily care of her skin she has achieved a reputation for the loveliest complexion in the world.

Three famous toiletries comprise her only treatment: Yardley's English Lavender Soap, Yardley's English Complexion Cream, and Yardley's English Lavender Face Powder. And now they may all be yours. First comes the soap, with its generous, mild lather—a stimulating shampoo for your face and neck. Then the cream, to complete the cleansing. It will loosen all imbedded impurities and lift them gently to the surface. Wipe the accumulation away with a pad moistened first in water and then in astringent (Yardley's Cleansing Lotion is excellent). A second layer of English Complexion Cream is left on all night, to nourish and refresh the skin.

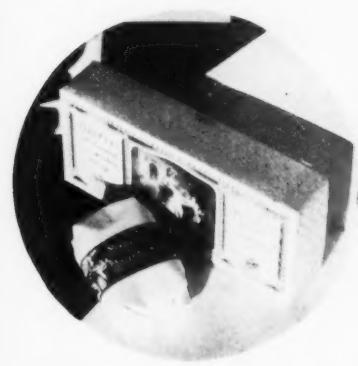
In the morning, use English Complexion Cream as a powder base. Smooth on a liberal coat, allowing the skin to absorb as much as it will. Wash off the surplus in water, with an ordinary face cloth; a thin, invisible film remains, to which Yardley's English Lavender Face Powder will cling for hours. Yardley & Co., Ltd., 33 Old Bond Street, London: 452 Fifth Avenue at Fortieth Street, New York City; also Toronto and Paris.

Hoedt, London

BY APPOINTMENT TO H. R. H. THE PRINCE OF WALES

Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed pot, $1.50.

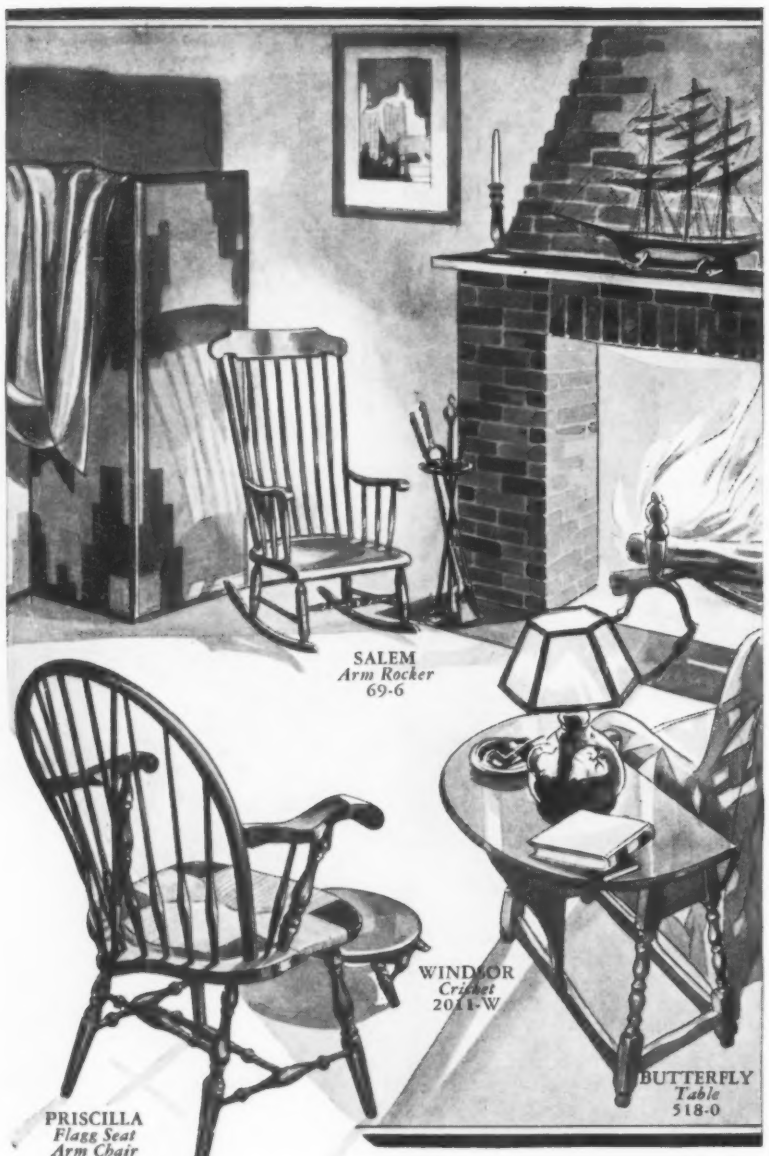
Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

THE LOVABLE FRAGRANCE

Yardley's English Lavender



BEAUTY--
300 YEARS YOUNG

THE "Mayflower" brought them to America, with the crude furnishings and equipment of those pioneer days. But even then, the beauty of Windsors marked them as something apart from their day and date. Thru three hundred years, their charm has clung close to our hearts and homes.

Exquisitely proportioned, durably finished and numbering among their one hundred and twenty-five distinctive patterns many replicas of priceless authentic heirlooms—Nichols & Stone Windsors are rare examples of elegance with economy.

"The Tercentenary of Charm" is a delightfully illustrated booklet on Windsor Chairs for your home. *Please write for a copy to Department P-30*

NICHOLS & STONE CO.
THE HOME OF WINDSOR CHAIRS
Gardner Mass'tts

Shrubs For Banks

(*Continued from page* 130)

rich the ground until better material takes hold. These are for temperate regions and so, too, are such plants as the fragrant Sumach (*Rhus canadensis*) and its relative, the Varnish Sumach (*R. copallina*) of which there are no more brilliantly autumn foliaged plants. If a tangled effect is desired, the well known *Celastrus articulata* can be employed. This is a mass of rich green throughout the summer and in the autumn a wealth of fruit; the orange-yellow capsules opening to display scarlet jacketed seeds. Another splendid plant for this purpose and one that will grow in almost pure sand is the common Beach Plum of New England coasts (*Prunus maritima*), whose naked stems intricately arranged are densely laden with white, scented flowers in the spring and are followed by ample foliage and round, plum-like fruits red in color. The Blackthorn of Europe (*P. spinosa*), similar in habit and in flower but with smaller leaves and black fruits, will also serve.

LOW BUSHES

If it is desired to have the bank furnished with low growing bushes a more rigorous selection is necessary. The task, however, is not difficult. The Cotoneasters such as *Cotoneaster horizontalis* and its several forms (*C. adpressa, C. apiculata*, the evergreen *C. Dammeri* and others) are particularly well adapted for the purpose. There are quite a number of Rose species and varieties that can be used for planting such banks as we are discussing. The common *Rosa multiflora* and its pink flowered Chinese form (*cathayensis*) grow naturally in the sandy, gravelly beds of rivers. Likewise the lustrous leaved *R. wichuraiana* is essentially a maritime plant in Japan and will grow in brackish soil or in soils where no salt is present. Similar but upright in habit is the Seashore Rose of eastern North America (*R. virginiana*) which has handsome pink, fragrant blossoms in June, scarlet hips in the autumn and crimson stems in the winter.

Then there is *Rosa rugosa*, than which no Rose is better suited for sandy areas, especially near the sea and near lakes in the colder parts of this country. The white (*alba*) and pink (*rosea*) have as lovely blossoms as any hardy Rose. In addition there are the Rugosa Hybrids which I consider one of the greatest gifts to northern gardens. These Roses do not require great attention; all that is necessary is the cutting away after flowering of the three- or four-year-old canes, enriching the plants with farmyard fertilizer each year and allowing the strong growths to come up from below.

Lespedezas in variety may also be used, including *L. formosa*, better known as *Desmodium penduliflorum*. Such Indigoferas as *I. Kirilowii* with upright racemes of pink, Pea-shaped flowers and its white flowered relative *I. decora alba*, are also splendid for the purpose.

Among narrow leaved evergreens apart from the Pines already mentioned there is a species of Juniper which ought to be widely planted—*Juniperus conferta*. This maritime species is widespread on the coast of Japan, growing in situations where at high tide it is often submerged. This plant can be used and used to advantage from the tip of Cape Cod south to Savannah, Georgia. I know of no other narrow leaved evergreen so useful for such purpose. The foliage is a bright green, sometimes gray-green and always attractive.

Where acid soils prevail the Heather (*Calluna vulgaris*) in its many forms may be planted and planted abundantly. As a curtain over pure sand the Bearberry (*Arctostaphylos uva-ursi*) is an excellent drapery. Its white or pinkish urn-like bells are attractive in spring and precede crimson berries.

Indeed, there is no dearth of material. The following list of fifty-two bushes and trees is indicative of the variety available to those who have to face in their gardens the problem of holding in place and furnishing a gravelly or sandy bank. We have omitted rocky areas since they are often best left as a feature in themselves.

Acacia sophorae
Arctostaphylos uva-ursi
Buddleia Davidii (and its varieties)
Callitris arnenacea (and other species)
Calluna vulgaris (and its varieties)
Casuarina equisetifolia (and other species)
Celastrus articulata
Colutea arborescens
Colutea orientalis
Corema Conradii
Cotoneaster adpressa
Cotoneaster apiculata
Cotoneaster Dammeri
Cotoneaster horizontalis
Cytisus scoparius (and its varieties)
Daphne cneorum
Elaeagnus angustifolia (and other species)
Eucalyptus torquatus (and other species)
Evonymus japonica
Forsythia intermedia (and its forms)
Genista nigricans (and other species)
Halimodendron halodendron
Indigofera decora alba
Indigofera Kirilowii
Juniperus chinensis Sargentii
Juniperus conferta
Juniperus procumbens
Juniperus virginiana reptans
Lespedeza bicolor
Lespedeza cyrtobotrya
Lespedeza formosa
Pinus Banksiana
Pinus echinata
Pinus rigida
Pinus virginiana
Populus alba
Potentilla fruticosa
Prunus maritima
Prunus Besseyi
Prunus nana
Rhus canadense
Rhus copallina
Robinia pseudoacacia
Robinia hispida
Rosa rugosa (and its varieties)
Rosa multiflora (and its varieties)
Rosa virginiana
Rosa Wichuraiana (and its varieties)
Salix alba
Salix tristis
Sophora viciifolia
Yucca flaccida (and other species)

Even a Queen *couldn't get away with it*

NEVER more would Nahid, loveliest of the Ruman princesses, see the face of Darab, King of Kings.

He had stormed her Father's Province to woo and wed her. Now, by his command, she was leaving the great palace, a cast-off.

Oh, the ignominy of it, the disgrace, the heartbreak. For in the brief months that followed their marriage she had come to love this bold, relentless warrior who had swept through Persia, bending Province after Province to his power, to make her his Queen.

With saddening clearness the memory of her wedding day came back to her . . . it seemed but yesterday . . . the golden litter in which she rode, a jeweled crown upon her head . . . the great nobles that escorted her, each with a gift . . . the camels weary beneath their burden of rich brocades and carpets . . . sixty bridesmaids in her train, each with a golden goblet in her hand filled with the royal jewels . . .

How happy she had been. Now like a criminal scourged from the city, she was being sent back to her Father. *For Darab had found her breath not sweet.* It was the one flaw in her loveliness. But it was the flaw Darab could not overlook or forgive.

CHAPTER IV OF THE SHAHNAMA, FIRDAUSI'S GREAT EPIC HISTORY OF PERSIA, DESCRIBES NAHID'S TRAGEDY THUS:

*"She was sleeping * * **
All gems and colour, scent and loveliness.
But verily her breathing was not sweet,
And grew disgustful to the king of kings,
Who shrank and turned his head away from her
Upon the couch because her breath was foul.
The monarch of Iran was grieved thereat,
His mind was troubled, and his soul all care.
They summoned skilful leeches to Nahid,
And one of them, a shrewd and prudent man,
Examined till he found a remedy—
A herb whereby the gullet is inflamed,
Called in Ruman tongue 'iskandar.' This
He rubbed upon the palate of the queen,
And caused her eyes to water lustily.
The fetor fled away, her palate burned,
Her face shone like brocade; but though the Fair
Was sweet as musk, Darab had ceased to love her.
The monarch's heart turned coldly from his bride,
*And so he sent her back to Failakus, * * * "*

That was in 120 B. C.—two thousand and fifty years ago. Today, halitosis (unpleasant breath) is still the unforgivable social fault, the offense extraordinary.

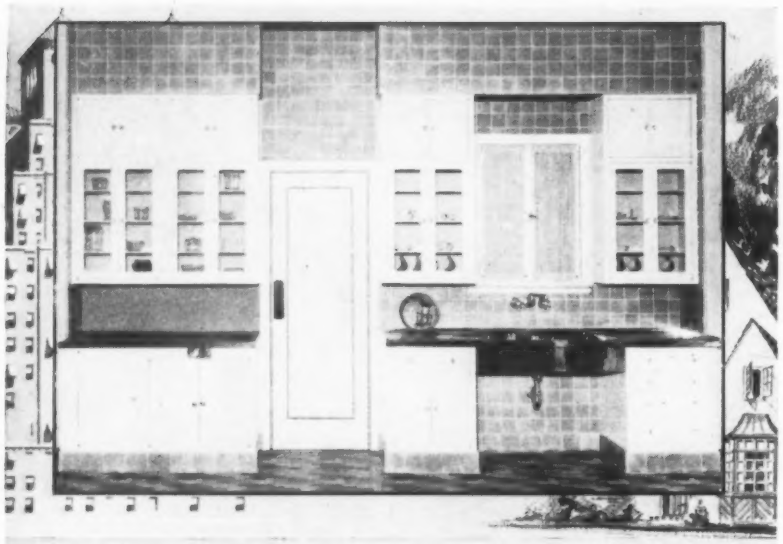
"AND SO HE SENT HER BACK TO FAILAKUS,***"

THE insidious thing about it is that its presence is usually unknown to its victim. Furthermore, halitosis is widespread; indeed, few escape it for the simple reason that conditions capable of causing halitosis are likely to arise at almost any time in the mouth.

Among its commoner causes are decaying or poorly cared for teeth, pyorrhea, catarrh, temporary digestive derangements caused by excesses of eating or drinking, and minor infections of the nose, mouth or throat.

The one way of making sure that your breath is beyond suspicion is to gargle with full strength Listerine every morning and every night and between times before meeting others. Because of its germicidal* power, Listerine first strikes at the cause of odors, then overcomes the odors themselves. Even such hard-to-efface scents as those of onion and fish yield quickly to it. Keep Listerine handy in home and office. And carry it with you when you travel. It puts you on the safe, polite, and acceptable side. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

***Though non-poisonous, safe and healing in action, full strength Listerine is at the same time a swift and powerful germicide. Repeated tests show that it kills even such stubborn organisms as the Staphylococcus Aureus (pus), the Bacillus Catarrhalis (catarrh), and Bacillus Typhosus (typhoid) in counts ranging to 200,000,000 in 15 seconds (fastest killing time accurately recorded by science).**



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Installations
are *the De Luxe*
Kitchen and Pantry Equipment
for Fine Town and Country Homes

MADE entirely of *steel,* the established leader of all constructional materials, WHITE HOUSE Units are permanent, sanitary and scientifically efficient. They give lasting protection against all the damaging and unsanitary casualties by insects, dampness and fire which affect old-fashioned wooden installations. Backed by ninety years of manufacturing experience, they are the first choice of home owners who demand the best.

They are finished with three coats of beautiful baked enamel, in spotless white or attractive color. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are furnished with WHITE HOUSE Installations. Write for gray catalog.

JANES & KIRTLAND INC.
Established 1840
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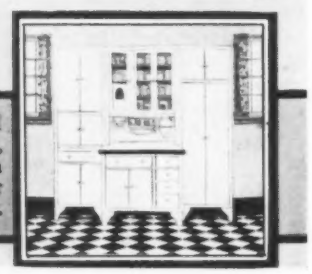
The WHITE HOUSE Line
TRADE MARK
is made of Steel!



You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.

Developments In Building

(*Continued from page* 90)

The same lighting principle has been applied by the maker of these electric mirrors to a recessed wall light which may be used in place of a projecting bracket. This unit, which is flush with the wall, lights floors, steps, vestibules and so on; it may also be used as an exit light. The three by five inch light panel is finished with ground glass; colored or ornamental glass may be substituted. Box is six by six by three and five-eighths inches; the adjustable face plate is eight by eight inches, in white, old brass or statuary bronze.

A MAGIC POWDER

A NEW molding powder is being offered in every rainbow tint and all manner of things may be made of it including cups, saucers, fruit and salad bowls, cosmetic containers, bathroom goblets and fixtures, buttons, lamp shades, electric switch plates, door and furniture knobs, umbrella handles, tiles, manicure implements and telephone parts, to mention but a few.

By means of this powder we will shortly be able to secure appealing color ensembles in delicate pastel tints or artistic mottled effects. The products are non-inflammable, tasteless, odorless, non-warping. And very important, they are not breakable. Hot water, alcohol, organic solvents, oil, fruit juices or weak acids or alkalies will not affect the material or the colors, which are sun-fast.

Unlike other synthetic resins, this material contains no phenol. Hot water and soap or rubbing with liquid metal polish or furniture cream will easily clean it. Never before, we are assured, has such a range of light, translucent colors been available in a material of this kind.

COLORED LEATHERS

LEATHER as a cover for upholstered furniture is regaining favor. In the January market no less than 56 manufacturers showing in Grand Rapids had leather upholstery in their lines. In the May market the trend was equally pronounced. The reason is not far to seek, for tanners have "discovered" color.

Top grain steerhide, Morocco from the finest French and Spanish goat skins and veal skins made from imported calf skins, hand-crushed and hand-grained, are now available in scores of rich tones that will harmonize with any interior decorative scheme. Architects and decorators are specifying specially colored leathers to aid them in the development of interior effects.

Color range and softness are only two of the reasons for the new popularity of leather upholstery. The durability of this material, its sanitary qualities, its pleasing "feel," and the impossibility of imitating hand-graining are others. Only hides with unscarred outer skins can be hand-grained. These are first crushed in men's hands, after the fashion of wringing out a cloth; the small grain is later introduced by a tool called an arm board. Thus, no two are grained alike.

The custom department maintained by the largest tanners of fine upholstery leathers in the world, an American firm, is prepared to make leathers, hand, machine or deep buffed as well as top grain, in any color or any grain to complement any architectural or decorative motif. Top grain natural milled leathers, showing fine lines resulting from the hides falling on one another as they are revolved in a drum, offer additional possibilities.

White leathers, white patent leather, leather finished with a silver sheen, in gold or old gold, in smoky two-toned effects, or in "art moderne" finishes with their illusion of depth, are offered as well as the colored leathers. Hemlock tannage, plus a finish that is guaranteed against sticking, cracking or crocking in any climate, gives these leathers the softness, pliability and durability which are essential. Use of various skins, various cuts and various finishes gives a wide range of prices.

SECRET DOOR LATCH

THERE is a secret latch for the door of that hidden closet you may have or desire. When the door is closed no hardware is visible. No push button is necessary. A light push closes the door; a harder push opens it. The door moves less than an eighth of an inch. Application is simple. Shrinking or swelling will not affect operation as long as the door swings free. This latch, made of wrought or cast brass, comes in five sizes for doors from two feet square or less to doors 15 feet square or more.

There is also a friction catch that may be used on cupboard, cabinet, closet, icebox, screen or exterior doors, or casements, that prevents warping or draws warped doors back to normal position. This catch is said to prevent rattling or the entrance of dust by holding doors tightly shut. It remains effective even after door or window has shrunk considerably. It is made in three sizes, in brass or other finish, for doors ranging from five-eighths of an inch to one and three quarter inches in thickness.

CARVED MOLDINGS

THE American representative of a European wood worker is releasing to architects and decorators a richly illustrated catalog of new moldings and ornaments. Few firms indeed have been able to produce these items in so-called stock designs. It has been largely a business of custom made products, rather costly for the owner of a modest dwelling, or composition, pressed or embossed moldings.

To give some idea of the way this firm has made real carved moldings available "at popular prices," it may be stated that as many as nine different sizes of a single pattern are offered. Patterns range all the way from Classic curve to modern angle. Carved rosettes and carved friezes are also offered, together with cross-fluted, wave and cornice moldings, and turned pearl and twisted beadings. For the complete development of interior architectural effects there is real need

(*Continued on page* 138)

SCHRAFFT'S *selected candies and chocolates are packed in many styles, from one to five pounds to the package — at $1.00 $1.25, $1.50 and $2.00 the pound.*

That

INDESCRIBABLE SOMETHING

•

POISE . . . personality . . . lithe loveliness . . from out their deft and delicate blending comes beauty. And how inadequate are words to picture it in staid and stolid paragraphs!

Nor can we portray a tantalizing taste or describe elusive flavor with these same unwieldy words.

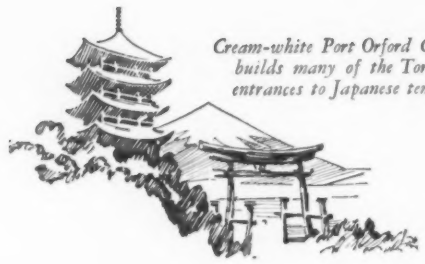
And since upon the printed page we cannot recreate deliciousness, we can neither translate nor tell the thrilling goodness of Schrafft's candies.

We can only tell you that it is there—a vivid, fascinating goodness, a flavor delightful—a delicious, incomparable, *indescribable something.*

SCHRAFFT'S

Selected Candies and Chocolates

W. F. SCHRAFFT & SONS CORPORATION • *New York and Boston* • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY



Cream-white Port Orford Cedar builds many of the Torii or entrances to Japanese temples

Rare cream-white

—this is the cedar revered in Japan and now prized for America's finest homes

TOWERING TOWARDS THE HEAVENS, standing guardian for generations, the magnificent cedars of Japan have inspired the reverence and worship of a nation. Shrine and temple, palace and home were built of it. Scarce it grew. More must be found.

Emissaries of the Japanese searched far. Along a narrow strip of the Oregon Coast, they found Port Orford Cedar—a smooth, finely grained, cream-white species worthy of taking the place of their sacred wood.

As it is revered by the Japanese, so it is prized in America. The palatial residences of Southern California are revealing to owners of fine homes throughout the country, the dignity and beauty which this rare wood imparts to fine interiors.

Port Orford Cedar adapts itself to practically every interior. Satin smooth, it enamels to a beautiful porcelain-like finish. Cream-white, it stains to great warmth and richness. Homogeneous of texture, it is machined easily to special designs. Because it resists decay, Port Orford Cedar is ideal for entrances, porch columns, garden furniture, pergolas. Non-warping, it is selected by leading decorators for Venetian blinds. Consult your architect about this rare wood today.

In Venetian Blinds, leading decorators are finding a beautiful and decorative way to control light and ventilation. Home owners appreciate the mellow, diffused light they cast throughout a room. Made of cream-white, enduring Port Orford Cedar, they are eminently satisfactory. They never warp; and may be stained, lacquered or enameled to any shade. Send for illustrated, free booklet, "Venetian Blinds, a New Note in Interior Decoration."

Port Orford Cedar panels, moldings and ceiling contribute greatly to the dignified beauty of the reception room of the H. L. Thompson residence, Pasadena, California. The extreme smoothness of this rare wood is revealed in the velvety surface of the enameling and in the delicacy and grace of the ceiling decoration. Gordon B. Kaufmann, Architect.

Port Orford Closet Lining, satin-smooth, cream-white, has a delightful fragrant cedar aroma. It possesses all the easy-working, non-warping qualities of Port Orford Cedar interior trim. In convenient packages containing 144 lineal feet, $\frac{5}{16}$ inch by $3\frac{1}{4}$ inches net.

You'll find our booklets exceedingly interesting: "Fine Interiors with Port Orford Cedar" by Wade Pipes, member of American Institute of Architects and "Venetian Blinds, a New Note in Interior Decoration" by Margaret McElroy, authority on interior decoration, New York. Mail the coupon for them today. Port Orford Cedar Products Co., Marshfield, Oregon.

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There is something significant in the persistently growing vogue which the Chevrolet Six is enjoying among those of acknowledged taste and discernment. For such motorists demand more than simple economy in the car they select for personal use.

It must have the qualities of smoothness and restfulness to which their costlier cars have accustomed them. It must be smartly styled. It must be tastefully appointed.

And to insist on these fundamentals of luxurious motoring in a low-priced car is—inevitably—to choose a Chevrolet Six. Because Chevrolet alone in the low-price field combines the inherent superiorities of six-cylinder engine design with the advantages in coachcraft everywhere associated with Body by Fisher.

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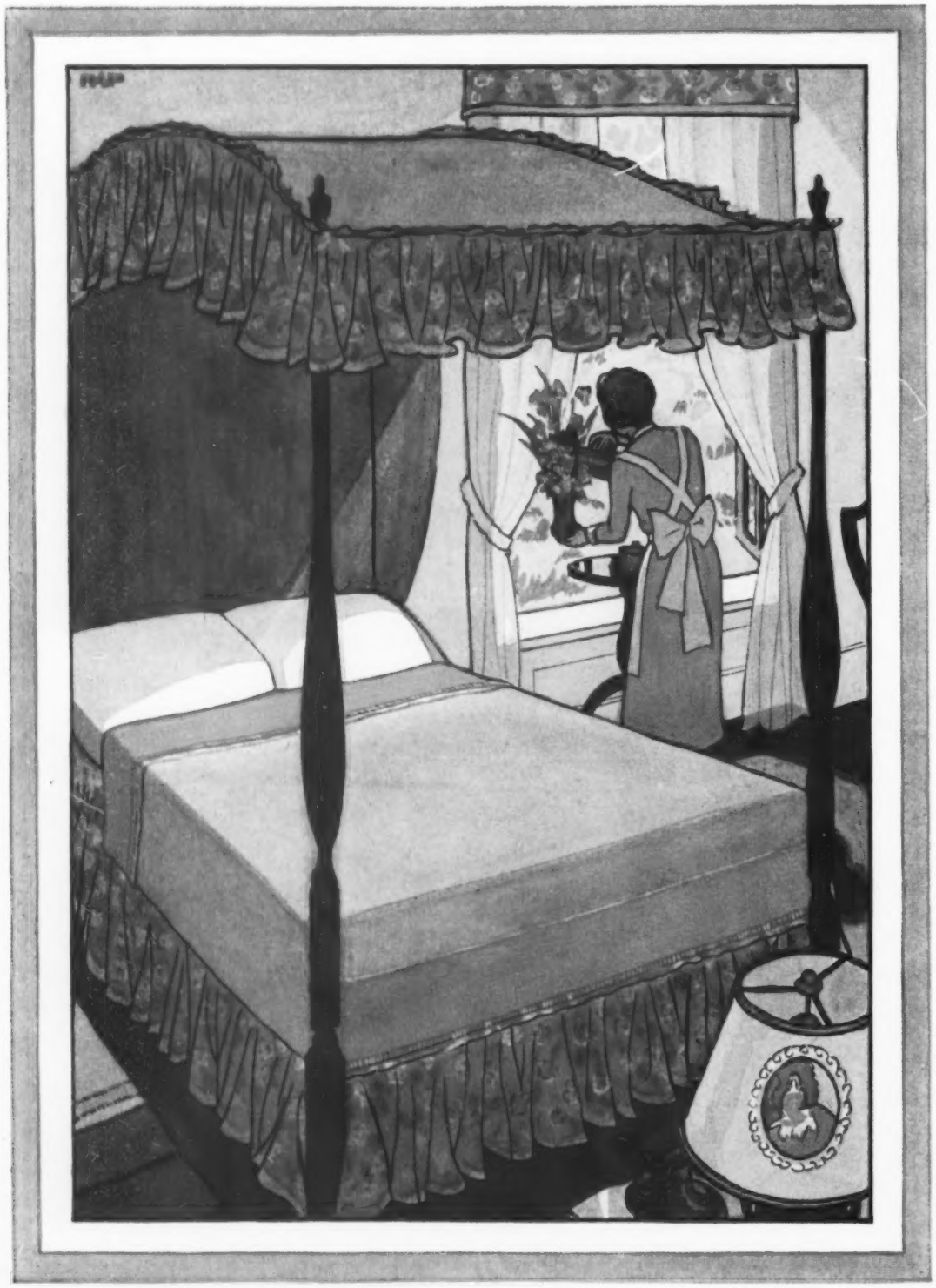
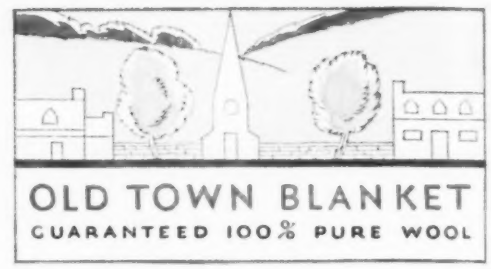
CHEVROLET MOTOR COMPANY
DETROIT, MICH.
Division of General Motors Corporation

IT'S WISE TO CHOOSE A SIX

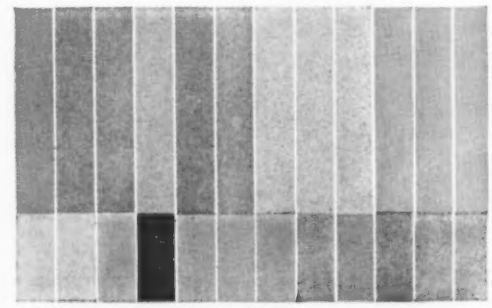
IN COLORS AS GENTLE AS AUTUMN'S CHANGING TONES
THIS NEW BLANKET DOUBLES ITS VALUE IN YOUR BEDROOM



OLD TOWN BLANKET



Look for the Old Town Label.



All the colors of the twelve combinations are tranquil in tone—to help make bedrooms the reposeful places they should be.

Green and orchid ENSEMBLE. *The ensemble idea is carried over to the binding, which is green and orchid double-tone satin ribbon. All* ENSEMBLES *are in three sizes, 66″ x 80″, 70″ x 80″, 72″ x 84″. Priced $6 up.*

CHILL NIGHTS, when an Old Town Blanket is indispensable; warm nights, when an Old Town Blanket stays on the bed in readiness for a chill night's coming . . . in these indeterminate nights of early fall, the *Ensemble* proves its double value. It is a blanket different from any you have known. Alluringly warm. Decoratively helpful. It is imbued with the very spirit of bedrooms —with loveliness and restfulness. And imbued with the spirit of one's own particular bedroom, for its two colors fuse together the main colors of the other furnishings.

The ends of the blanket are complementary in color to the central portion of the blanket. A rose blanket has green ends. A gold blanket has blue ends. Twelve combinations—all as soft in tone as the blanket is soft to touch.

Use the Ensemble as the top spread. Then its colors have full value. It launders lightly, easily, retaining its extreme fluffiness. Like other Old Town Blankets, it is woven securely of long-wearing pure wool. Other Old Towns are reversible and solid pastel colors; singles and doubles, all-wool and camel's hair and wool. They resemble fine imported blankets in all but price. The Old Town Label is their perfect guarantee. The better shops have them. If they are not at your dealer's, write to us, mentioning his name. The Old Town Woolen Co., Inc., 456 Fourth Avenue, New York City. Mills at Old Town and Guilford, Maine.

Steel is Style

~ in Modern Kitchen Cabinetry

THE new modern kitchens in America's finer homes, are being equipped with cabinets and cases of beautiful, immaculate, permanent, silent, tight-fitting steel.

The aristocrat of steel cabinetry—OLEAN QUALITY—costs only slightly more than the unsatisfactory wooden installations.

Olean Cabinets are built in units designed to meet the requirements of any kitchen or pantry. Their beautiful stream lines and variety of colors make them leaders in style as well as utility.

OLEAN METAL CABINET WORKS, INC.

OLEAN, N. Y.

A DeLuxe booklet, "STEEL IS STYLE," will be sent on request to anyone interested in modern kitchen cabinetry.

OLEAN

Metal Cabinets

Are you Bored with the World?

Probably just with your corner of it!

MOORISH ROOM OF THE FRANCE

STEP across "the longest gangplank in the world," from the heart of Manhattan to the gayety of Paris afloat . . . a crowd too sophisticated to take anything seriously, unless it's the chef ∞ France all the way . . . the grace and splendour of the decorations . . . the luxury of the cabins . . . English speaking stewards who anticipate every wish . . . beverages that need no birth certificates for authentication . . . manned by French seamen whose ancestors tamed the Atlantic before Columbus ∞ Calling at Plymouth for London . . . a few hours later Havre, down the gangplank to a covered pier . . . a waiting express . . . three hours, Paris, the city of a thousand moods . . . the Riviera, smartest coast that ever hung above an Autumn sea . . . Morocco and the Sahara, the winter capital of modern sunworshippers ∞ Isn't your boredom melting at the very thought?

Three 30-day Mediterranean-Sahara cruises . . the "Barbary Land Tours" through Morocco, Algeria and Tunisia with their famous 46 "Transat" hotels . . . the freedom of independent travel with unlimited stopovers . . . a ship that is the last word in luxury and chic.

"FRANCE", Jan. 10 . . . Feb. 14 . . . Mar. 20

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Developments In Building

(Continued from page 134)

for well turned moldings in good variety and at moderate cost.

COMFORT TO ORDER

JUST as we may switch on a light, so may we now switch on comfort, be the weather what it may. By means of a unit a little electricity is made to warm or cool and ventilate a room or a house. One pays only for the heat desired. There is no dust or dirt. The air is not burned, but flows into the room containing all the vitalizing elements. The atmosphere is purified by air motion. Healthful cleanliness, comfort, convenience and economy are all achieved.

The device uses electricity for fuel or may be connected to hot water or steam pipes. An electric model is made in portable form. A motor driven fan draws air into and passes it through the heating element, projecting it into the room again. Either style may be concealed within the walls. The portable electric model is a convenient auxiliary heater.

Both styles operate silently. Neither interferes with radio reception. No one nor anything coming in contact with these heater-ventilating units can be burned.

In the electric types one turn of the switch starts the motor, creating a circulation of air, cooling a room as would be done with a fan. Another turn puts half the heating element into operation. A third turn actuates the other half and causes the delivery of full volume of warmed air. Cooler air is drawn from the floor and after warming is returned to the room at slightly higher level.

Distribution of hot water or steam heat by this equipment provides active circulation, which increases heating plant efficiency.

New Garden Color Schemes

(Continued from page 97)

excluded. Color harmony in the garden as well as elsewhere is far more dependent upon the proportion of the color areas than the actual colors employed. To realize this fully we have only to turn to certain flowers—in certain Fuchsias we find magenta and scarlet, in a scarlet Cactus flower we find a magenta suffusion, in most of the wild Geraniums it is the fine magenta veining that gives the flowers their character and distinction; and it is the dark red calyx of the Cardinal flower that gives this brilliant wildling its rich effect. And so in the garden a patch here and there of some apparently discordant hue may tune the whole theme to a richer melody.

Personally I am delighted that the more vibrant hues are again to light our gardens—red, scarlet, orange, purple. I have had a bit of border at the back of my garden this summer that has given me much pleasure. It is primarily a red and white border but there are here and there a bit of pale pink, a little cool blue and some light yellow to take the edge—or the curse, if you like—off the brilliance. It began in May with the Tulips, Halley (Chinese red) and Colonel Coney, a warmer hue, and several cream- and lemon-colored sorts, and progressed to masses of Sweet William, Scarlet Beauty, a superb color, white Peonies, a pink Peony or two, pinky-scarlet *Lychnis arkwright*, tall white and pale yellow *Aquilegia chrysantha* and a yellow Potentilla whose name I do not know. Now as I write it is bright with red and white Hollyhocks, dark red and salmon-color Zinnias, Snapdragons, Dimophoteca, and so on, the whole very gay and refreshing to look upon.

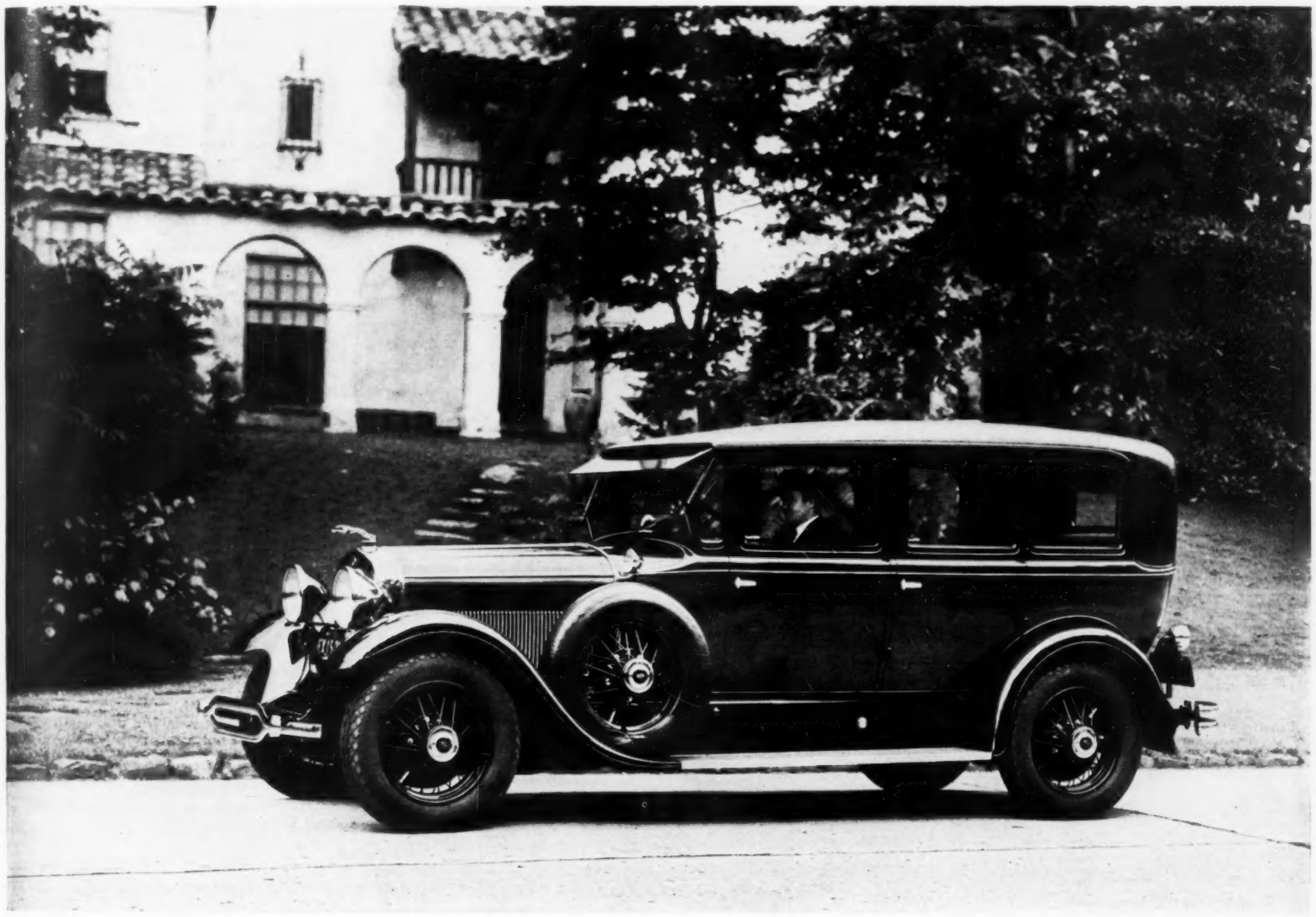
I do not personally care for gray foliage used as a foil for red and scarlet flowers. There is something hard and sharp, metallic, in the association that offends my eye, while white, cream and pale lemon used in the same connection seem always fresh, gay and stimulating. Blood red is more difficult to adjust in the garden scheme than is scarlet. A little spectrum red goes a long way, while scarlet may be used with fair freedom. The latter is happy in association with orange, apricot, gold, cream and white, as well as all the cool lavenders and blue purples. Red on the other hand likes the complement of maroon, some crimsons, pure purple, and may be used with white and cream.

There are many fine red and scarlet-flowered plants that have been enduring banishment for a decade that it will be pleasant to welcome again into the garden. For the benefit of those who care for this flashing hue here is a list of some of the best of them: *Lychnis chalcedonica*, *Lychnis haageana*, *Aquilegia canadensis* and *A. formosa* (both tipped with yellow), *Cydonia japonica* (Japanese Quince), Sweet William Newport Scarlet, border Carnations, *Lilium chalcedonicum*, *L. pyrenaicum*, *L. tenuifolium*, several Heucheras, *Lobelia cardinalis*, Oriental Poppy, *Pentstemon barbatus*, *P. eatoni* (very fine), Geum Mrs. Bradshaw, Potentilla Gibson's Scarlet, Phlox Coquelicot and P. George Strohlein, etc.; various Tritomas, Montbretias, Gladioli and Dahlias, and among the annuals *Dianthus heddewegi* Scarlet Queen, *Anagallis linifolia breweri*, Antirrhinum Firefly, Crimson Queen (dark color), Clarkia Scarlet Queen, Coreopsis Red Star, *Alonsoa linifolia*, *Gilia coronopifolia*, *Gerbera Jamesoni*, *Linum grandiflorum*, Nasturtium Empress of India (dark), N. Fireball, Papaver Crimson King, P. King George, etc., *Phlox drummondi* (scarlet) and Zinnias.

Orange is an even easier color to reconcile in the borders than red and scarlet and though it stands out with

(Continued on page 140)

THE LINCOLN



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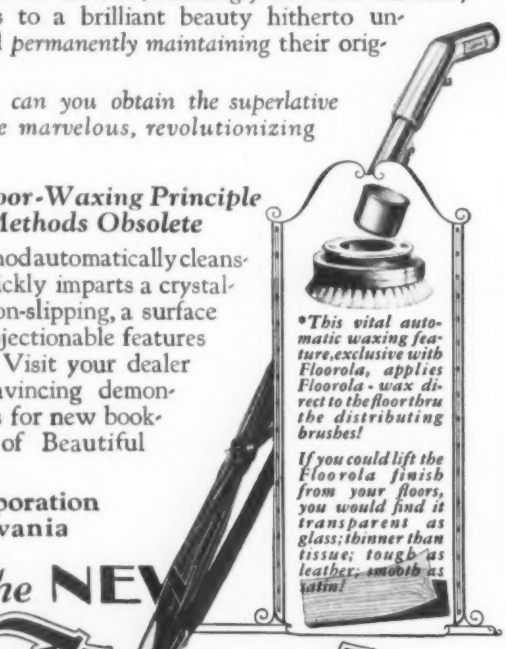

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New Garden Color Schemes

(*Continued from page* 138)

a good deal of snap and brilliance it never affects the eye as over-warm or garish, even in the heat of summer days. Lovely flowers wear it—the fine new Hemerocallis, of Dr. Stout's creation, among them; many Snapdragons, Dimorphotheca, Calendulas, Zinnias, especially the one known as Burnt Orange, Marigolds, Nemesias, numerous Lilies, including the early-flowering *Hansoni*, *croceum*, and *henryi*, for late color; Gazannia, Trollius Orange Glove, Montbretias, such as Star of the East, George Davison and His Majesty, Senecios and many more.

All these bright hued flowers appear at their best in full light; they flash and gleam in the sunshine and give back glance for glance, while in shadow they are apt to appear opaque and dull. Pale colored flowers on the other hand assume added strength and luster on clouded days and in shadowy places, while in full sunshine they lose something of their quality.

The sharp contrast of such vivid hues as vermillion and bright yellow, or blood red and bright blue, should seldom be permitted in the garden; but here again a nice sense of proportion may reconcile even these sharply opposed hues to one another. And to a greater degree even than the colors employed is it imperative to consider height and habit, texture and form in the neighboring of plants—but this must be another story.

Not at all is it intended to convey the idea that the bright colored flowers discussed in this chapter should wholly oust the softer and more subtly hued varieties, nor to do away with the charming association of light colors that have for so long given us pleasure. These will ever be a part of our garden enjoyment; but there is room in most gardens for more gaiety and more variety, and gardens like persons are all the better for a little red blood coursing in their veins. Anæmia has been a disease which gardens have stood in danger of contracting—but it would seem that the danger has passed.

In planting the borders suggested in this article, stake out the area in sections of ten feet each and divide the planting plan into ten foot units making each unit correspond with the space that has been given it on the ground. With a sharp stick draw the pattern of the divisions on the ground. Allow approximately one plant to every square foot.

The annuals in the Gay Border should be raised from seed indoors or in a frame if an early effect is to be secured.

Tulips may be added to these borders, planting them in groups of five between the perennials. See July House and Garden for varieties and combinations.

Information as to where the plants included in these plans are to be secured will be sent upon the receipt of an addressed envelope.

Irises of the Orient

(*Continued from page* 94)

carded in the writer's garden for the more handsome and thrifty *Bucharica*, a native of Bokhara, with fine waxy flowers of white and bright, clear yellow. The most beautiful of all is Persica, from Persia as indicated by the name. This, however, has been difficult, in the writer's garden, but it is well worth a trial owing to its great beauty so well reflected by the inimitable words of Farrer: "pearly pallors splashed with Kingfisher-wing blue and the green of young grass, with a blotch of purple-brown and a central streak of gold."

Bucharica is of fairly easy culture in well drained limey soil, preferably fairly heavy, in a dry place at the foot of an east or south wall. It should be left undisturbed for several years.

The most useful and decorative of all these entrancing oriental creatures are the Regelias and their hybrids, the Regelio-cyclus, which bloom just before their western cousins, the common garden Iris. These are all characterized by their firm, refined texture and splendid form.

The most splendid for color harmony is *Vaga*, syn. *stolonifera*, which by its grace and peculiar beauty reminds one of a wild pheasant. There are two types in the writer's garden, one with more mahogany and less blue, like that pictured in Dykes' great monograph, the *Genus Iris*; the other a crystalline dream of vinaceous fawn shading to lighter at its center where it is flashed metallic electric blue. The falls are deeper with a shading of brilliant violet purple at the center. An electric blue beard and styles of pearly blue with a suffusion of brilliant electric blue complete the color symphony of *Vaga*, which hails from Bokhara and other parts of Russian Turkestan.

A charming and distinct form is the Regelia *Korolkowi* from Russian Turkestan, first sent to Petrograd by the Russian general, Korolkow. It has curiously long, pointed standards and long, flowing falls which remind one of the long beard of old Barbarossa. It has cream colored falls, faintly tinted café-au-lait and veined with a delightful tone of mild light fawn-purple.

The latest newcomer among the Regelias is *Hoogiana*, named by Dykes after the brothers Hoog, who received it from their collector in Southern Turkestan in 1913 and designated by Dykes as the most refined of all this delicate race. In passing it should be here noted that the firm of Van Tubergen in Haarlem, to which the nephews Hoog fell heir, have been largely responsible for the Regelio-cyclus hybrids and the cultivation in the Occident of their progenitors. Unlike all others of these Irises from the Orient, *Hoogiana* is of uniform color without veins or dots. It is a pellucid pallid violet somewhat similar to that

(*Continued on page* 142)

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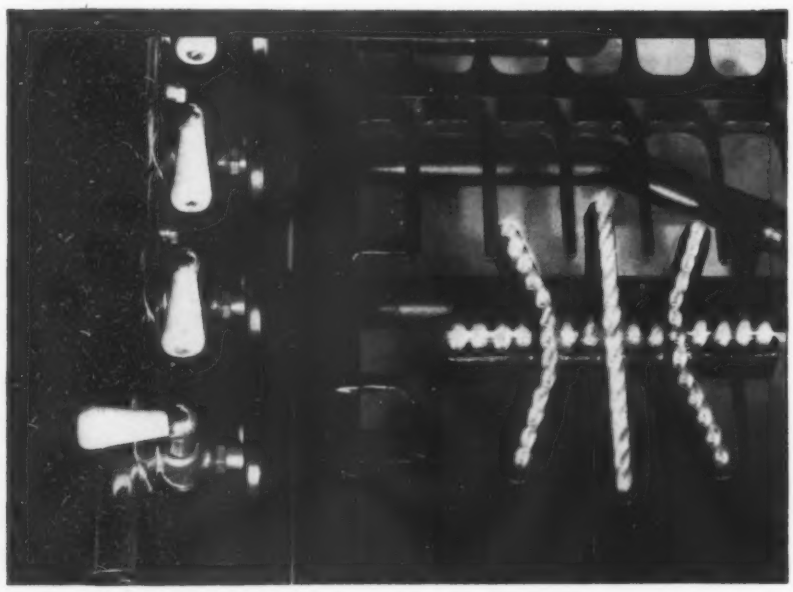

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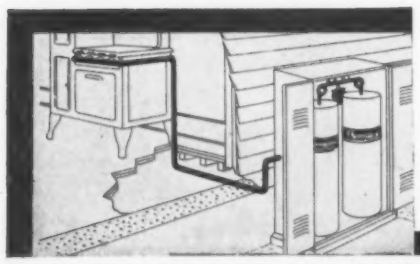

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Irises of the Orient

(Continued from page 140)

of *Pallida dalmatica*, with a texture of extreme smoothness, an electric blue sheen and falls slightly deeper. An iridescent suffusion of Bradley's violet enhances its charm. This is the violet tone which may be detected by the eye, trained to color, in the sea waves and in the sky, in the Alpine glacier or snow bank and which the Greeks poetically interpreted as Ion, Iris, the messenger of the Gods. A bright yellow beard not found in the Pallidas until the advent of Mrs. Cumbler's triumph, the glorious Mary Barnett, adds a note of warmth.

Mr. Dykes produced a fine and beautiful hybrid between the two Regelias, *Korolkowi* and *stolonifera*. This he called Turkoman. The standards are warm reddish brown shot with violet and the falls ruby purple with a vivid royal blue beard.

These Regelias are all floriferous, of easy culture and suitable for the garden picture as well as cutting.

ONCOCYCLUS IRISES

The Oncocyclus section is the despair alike of the novice and the connoisseur, for its weird and fascinating beauty is a lure to dismal failure which impends with almost unrelenting certainty. The section consists of two groups, one, with the smaller flowers, from the districts of North and West Persia, the other of more luscious beauty but less hardy, from Palestine, Syria and Mesopotamia.

But two of these have thrived in the writer's garden, the lilac and gray Sari, syn. *Lupina*, from the banks of the River Sar in Cilicia and the well known *Susiana* which has been in cultivation nearly four hundred years and whose origin, strange to say, is unknown. *Susiana*, sometimes called the Mourning Iris, is a large flower of fine form with gray ground, lined and spotted with brownish maroon black, with an intensely black spot at the middle of the falls and dark maroon styles of metallic luster.

The most beautiful of this section are *Gatesi* from Kurdistan and *Lorteti* from the southern slopes of Lebanon. Unhappily these have proved of very difficult culture in the writer's garden. *Lorteti* is a very large, shapely flower of wonderfully beautiful coloring, pale pinkish violet with the falls dotted a pale warm crimson.

Fortunately, Van Tubergen has produced a hybrid between *Gatesi* and *Lorteti*, which is as easy to cultivate as any Oncocyclus hybrid and which has the size and beauty of form and of coloring of the Oncocycli. This variety, formerly called Aphrodite and now Sylphide, bloomed in the writer's garden in May of last year from roots planted the previous fall, the largest and most beautiful of all Iris. Sylphide is a dreamy Iris of the Orient, a joy for some philosopher of beauty from Orphalese to revel over. Its texture, though firm, has the iridescence of the dawn and the delicacy of a tapestry woven by fairy hands in some vale of Mesopotamia. The wide and wavy standards are of pale wisteria, etched in a somewhat deeper tone and with faint dots of maroon, blending to pale green-gold at the base. The falls are of pale green-gold with maroon dots, deeper than those of the standards, and have a great velvety maroon blotch, gracefully irregular in the middle.

The Oncocyclus species are of finest form and rarest coloring but generally are of most difficult culture, while the less majestic Regelias are of relatively easy culture. Fortunately, by hybridizing the two groups, the splendid form, coloring and some of the more ample size of the former may be attained and at the same time the ease of culture of the latter. This was first done by Sir Michael Foster, the pioneer of Iris hybridizing, to be later followed by Van Tubergen, who has produced most of these Regelio-cyclus hybrids now in commerce.

The most rarely beautiful of these hybrids is Charon, which attained a First Class Certificate from the Royal Horticultural Society as early as May, 1904. Charon is a brown-toned Iris, reminiscent of an episode of Dante: the waves under Charon's boat are "brown" and Lethe, the river of forgetfulness, dark with oblivion, is "*bruna-bruna*", "brown exceeding brown". But Dante meant a cheerless, unpleasant drab-brown, which was abhorrent to the medieval mind. However, the brown of Iris Charon is the richest and warmest in the whole range of Irises, for its standards are velvety burnt lake, faintly veined with old gold, and its falls are pale old gold overlaid with sumptuous maroon.

Other good ones are Isis, with standards of Chinese violet veined petunia violet and falls of burnt lake on a white ground with a blackish purple blotch, a rosier effect than Charon. Artemis, raisin purple veined darker on a faint silvery gray ground, gives a rich claret purple effect. Psyche has a cream ground; its standards are suffused faint purple and veined dark maroon-purple while its falls are veined darker maroon and its styles of burnt lake, a most beautiful color combination. Una is a bright, cheery one in red lilac on a gray ground. The foregoing are only a few of these lovely Regelio-cyclus Irises.

THE HYBRID POGOCYCLUS

Sir Michael Foster and others have also crossed Oncocyclus Irises with bearded Irises, producing hybrids which are sometimes designated as Pogocyclus. These are not only rich in color but they inherit the fine fantastic forms of the Oncocyclus. Many of these have proved tender in the writer's garden and practically all of them have been found to be shy bloomers to such a degree as not to deserve "house room". Consequently they have all been discarded except Zwanenburg, a cross between *Susiana* and the dwarf bearded *Iris Lutescens*. *Susiana* is a very lovely Iris in shades of pale yellow, olive and maroon. It blooms very early and with extreme freedom and is very striking grown in combination with *Alyssum saxatile compactum*.

The culture of the Regelia and the Regelio-cyclus hybrids has proved to be most satisfactory in the writer's garden, for they have shown them-

(Continued on page 148)

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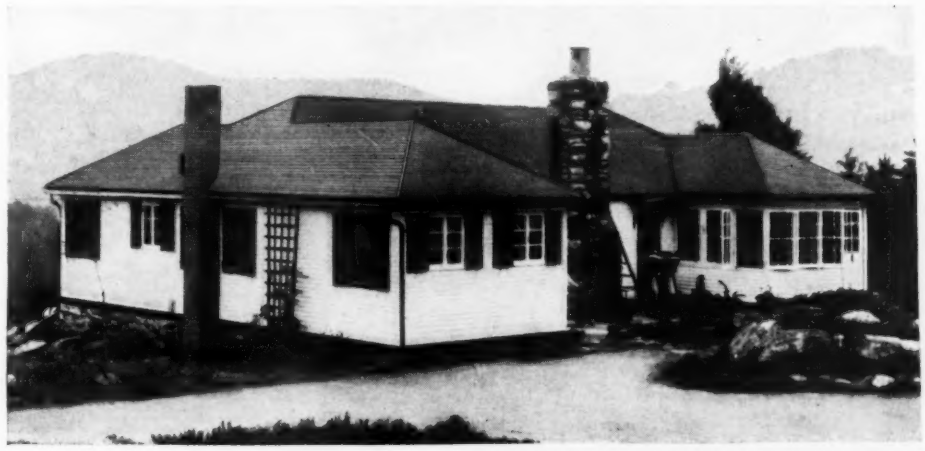

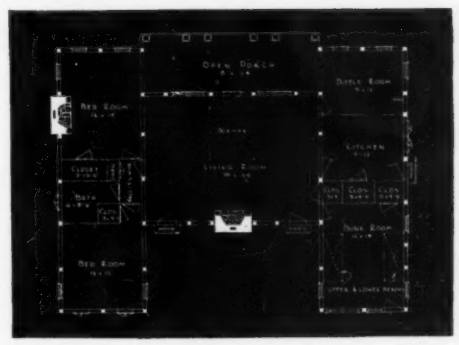

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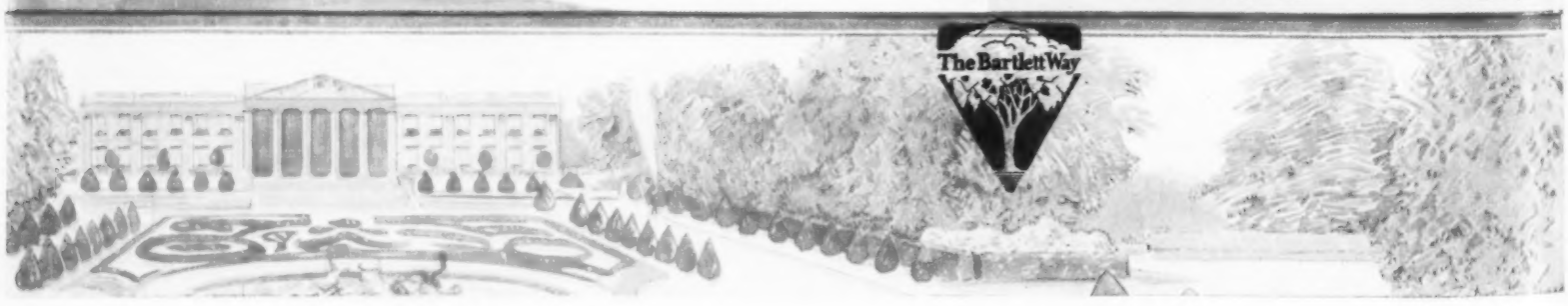
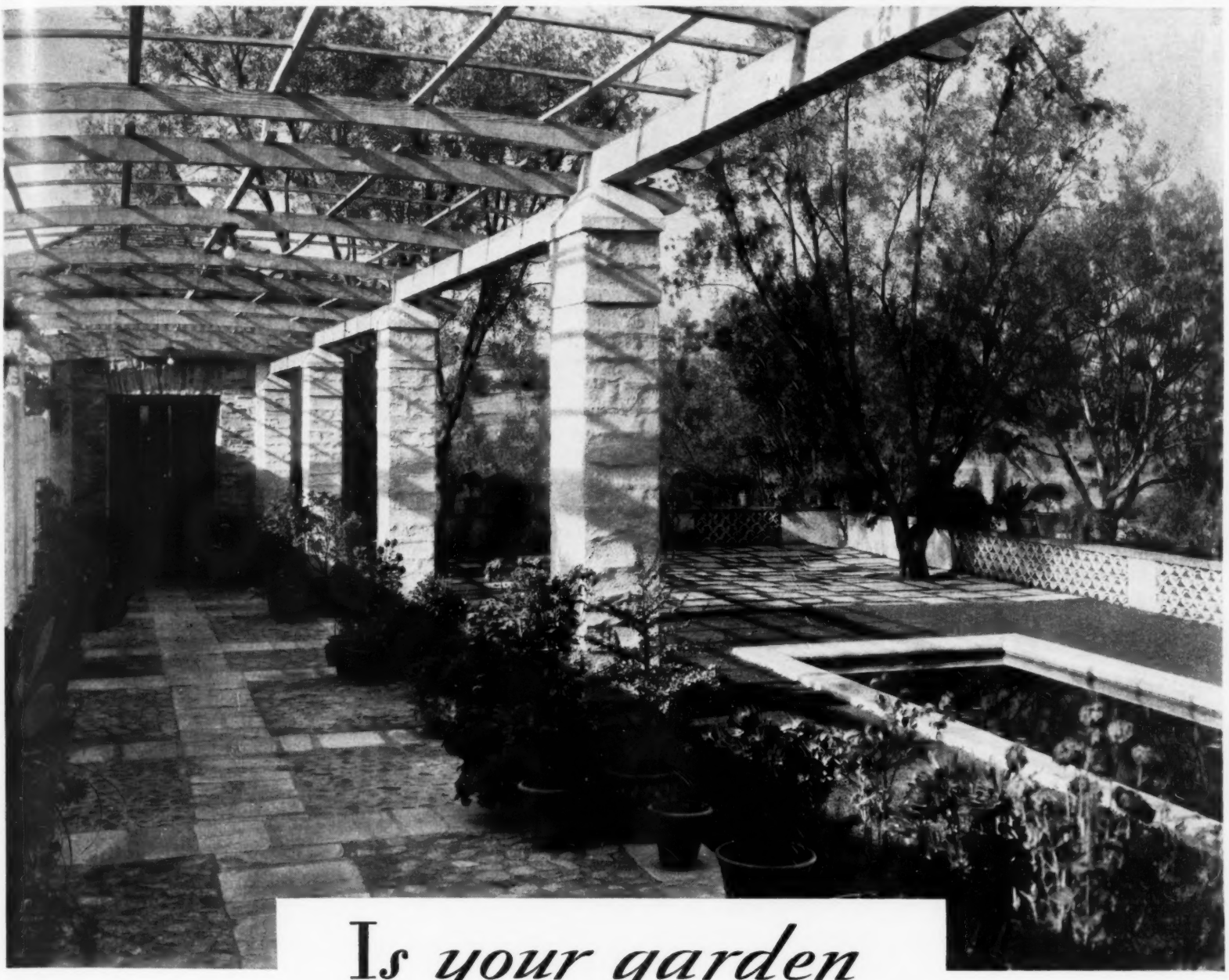


A GARDEN IN BEVERLY HILLS, CALIF. A. E. HANSON, LANDSCAPE ARCHITECT



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The Garden Scrap Book

STAKE THE COSMOS. Along toward the early part of September a good many gardens the country over begin to serve as good object lessons of a perfectly human failing: familiarity breeds neglect. The high enthusiasms of the spring have passed, the dutiful attentions so characteristic of July are over. Much flower beauty still remains to be enjoyed in the borders, but safe-guarding it has suffered from the knowledge that in a few weeks the most of it will be over for another season.

The widely and justly popular Cosmos is especially likely to show evidence of this slackening off. September gales and tall stalks topped with abundant, albeit lacy foliage, are not good companions unless the plants are well staked. As a result, countless lovely displays of Cosmos which should last well into October are blown down so badly that they can give but a very poor account of themselves indeed.

So stake, and stake strongly. Let the supports go at least a foot into the soil and extend four or five feet above it. Use raffia grass or strips of cloth to encircle both stake and stalk; such soft tying materials will not injure the tissues of the plants, although holding everything firmly enough to serve their purpose.

MADONNA LILIES. The earlier in the season these excellent bulbs are planted the better will it be for them—and for the future beauty of your garden. Whenever it is possible to obtain them during September the opportunity should be grasped with both hands and a good spade wherewith the ground can be prepared a foot deep.

Most Lilies should be planted deeply—some as much as ten inches. But the Madonna is not of these; you will make no mistake if you put the tip of its bulb but a couple of inches below the surface. Let the spot be well drained, though, and rich in leafmold into which the roots can strike deeply. If the bulbs are tilted a little on their sides there will be less chance of water collecting among the scales and possibly causing trouble.

Madonnas make a good leaf growth in the autumn—frost-resistant foliage which need not be covered with a mulch until the ground is frozen hard. Then a light layer of stiff dead leaves, such as those from Oak trees, will keep everything ship-shape until spring.

As with all members of the Lily tribe, plan to leave Madonnas permanently in the places where you first set them. The less disturbance Lily bulbs receive the better the results they will give, provided they are planted right and in the right place in the beginning.

NARCISSI. September, too, is the best month for putting in new plantings of Narcissus or resetting old ones which have become too crowded for best results in the way of bloom. The same sort of soil that is recommended for Lilies does well for the Narcissi, especially if it is fairly well enriched with ground raw bone.

While we are on the subject of these long-favorite bulbs it may be of interest to note that here in America we are well on our way toward producing a highly satisfactory stock of many excellent Narcissus varieties. Commercial growers in favorable localities, notably the Pacific Northwest, have accomplished much in the years since our old friend (?) Quarantine 37 went into effect. This fall it will be possible for amateurs the country over to profit by the enterprise of these men, for many wholly lovely and healthy products of the American fields are coming into the market. It will be worth your while to watch for the story of this achievement in the October number.

As a matter of fact, just about all available spring-flowering bulbs can be planted to advantage this month rather than later, with the exception of Tulips. Scillas, Crocus and Grape Hyacinths are among them.

APPLE AGES. Those who hesitate to set out young Apple trees because of the time which must elapse before a crop of fruit can be gathered will find encouragement in the list of early-bearing varieties which resulted from tests made by the New York State Experiment Station. Investigations carried on there showed that the following kinds, properly grown, will bear within five years:

Summer Varieties. Primate, Oldenburg, Williams Favorite, Early Harvest, Maiden Blush, Yellow Transparent and Red Astrachan.

Autumn Varieties. Fameuse, Pomme Grise, Twenty Ounce and Wagener.

Winter Varieties. R. I. Greening, Tompkins King, Green Newtown, Winesap and Rome.

INDOOR GERANIUMS. Of all the flowering plants which are adaptable to the winter garden in the house—and indeed, to house culture throughout the year—there is probably none which is more sure-fire than that old standby, the Geranium. For more years than most of us would try to remember it has held its own, often withstanding conditions of heat, stale air and drought against which most other flowers would make but feeble resistance. Nowadays, to its long record of honorable service is added the distinction of such improvements in color, form and size of bloom that not by the greatest stretch of the imagination could the adjective "common-looking" be applied. Verily the modern Geranium is a plant of true beauty as well as bravery.

If you have any young Geranium plants in the garden this is the time to cut them back hard and pot them up for winter bloom indoors. Even the old ones, treated thus, sometimes give a fine display of bloom a few months hence. So, too, will slips taken now from strong-growing plants and kept moving along under favorable conditions.

BUGS BEWARE. The approach of the indoor flower season lends especial interest to a recently developed spray material which, invented by a professor of horticulture in one of our large colleges, is outstanding

(*Continued on page 152*)

"A Garden is a Lovesome Thing"

[Thomas Edward Brown]

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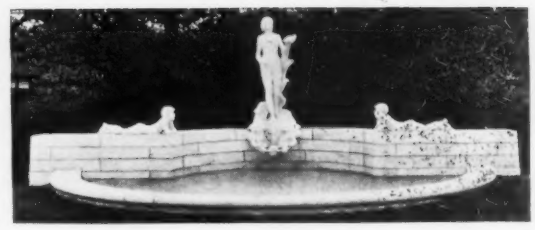

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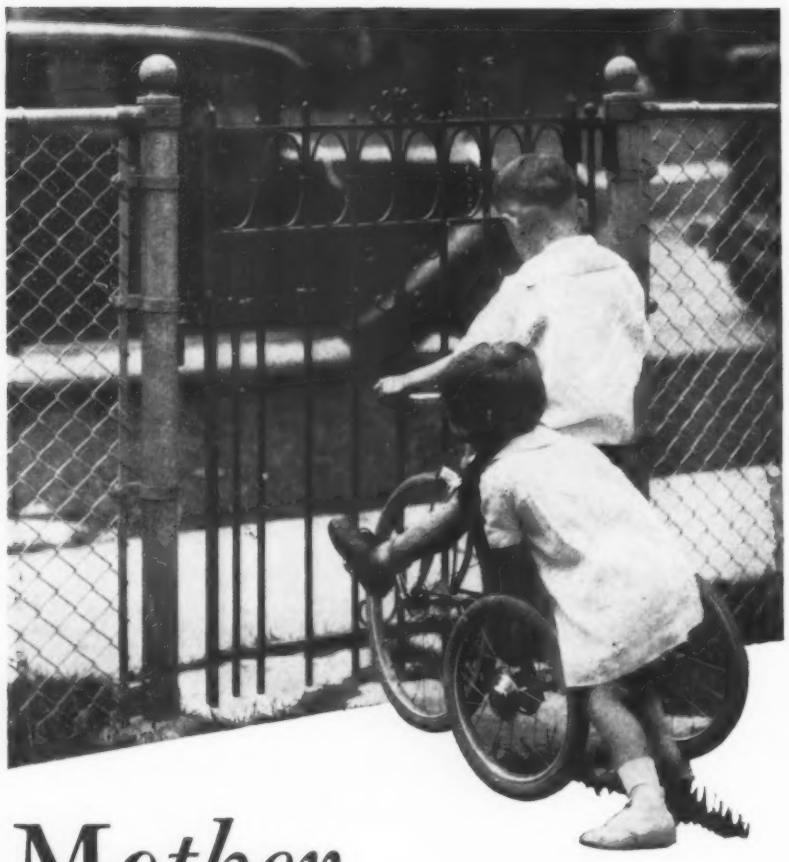

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Irises Of The Orient

(*Continued from page* 142)

selves to be both hardy and floriferous, as well as useful, for garden and for cutting. By observing a few fundamental essentials they will be found to be no more troublesome than Dahlias or Gladioli. First, it must be remembered that in their native habitat they get practically no moisture after blooming until the onset of winter when they are dormant. These conditions must be reproduced in this country.

The warm sunshine of our American climate is just what they like. To this they should be exposed to the fullest. The soil should be warm, sandy loam, which may be enriched by old well-decomposed manure. If the soil is inclined to be heavy, a considerable amount of sharp sand should be worked into it. As they require lime, this or old mortar rubble should be incorporated and the rhizome surrounded with sand. It should, however, be remembered that this latter precaution is not necessary in sandy loam.

But in any event, the ground should be sloping or raised so that all superfluous water will flow away, particularly in winter. The rhizomes should be planted from one to two inches deep, toward the end of October or early November. The usual hardy garden winter covering is beneficial. No further care, other than ordinary garden culture, is thereafter needed until the rhizomes are matured after blooming, which is usually in early July. The aim is to allow the new rhizomes and their roots to mature fully up to just before the time these roots begin to branch—that is, send out lateral rootlets—which is shortly after the foliage begins to turn yellow. The rhizomes with the roots attached should then be lifted and stored in a warm, dry place where they will remain dormant until planting time.

The writer has successfully experimented on the subject of storage by merely leaving rhizomes, after digging, on the ground in an open sunny place until planting time. As a result he usually stores them in piles on the ground in an airy place under tall shrubs, usually Loniceras, close to the spot where they are planted year after year, which may with advantage be one which is protected from the north.

The Marechal Niel Rose

WHEN this brilliant yellow climbing Rose appeared it created such a furore that it is still enshrined in our hearts. To many of us it is a reminder of some romance of bygone days and has family associations rivaled only in colder climates by "General Jack". These two Roses will always remain part and parcel of the Victorian Era. They were symbols of love and affection, and their very names evoke tender memories, legends and narratives of our missing forbears.

While we now hear less of Marechal Niel in the Northern States, it is every rosarian's ambition to grow it at least to a few flowers. Many ways have been devised and I have a friend in the bleak Rose climate of Cleveland, Ohio, who built a hinged trellis which in winter is brought down and the whole plant covered with leaves and straw. In the southern gardens it can be found covering summerhouses, tall fences and pergolas. In England it is still quite common, although it generally requires a cold greenhouse; the roots (*Rosa canina* or Dog's Briar) are planted outside, the stem is passed through a hole into the greenhouse where the branches are trained along the rafters. In the lovely Rose country around Colchester, in the southeast of England, it will stand normal winters when trained on the south side of a house where it will easily reach the second story. It is interesting to note that at this spring exhibit of the National Rose Society of England the Gold Medal for the best Rose in the show was awarded to a collection of twelve blooms of Marechal Niel, and as this is the favorite Rose of H. R. H. Princess Mary, these blooms were presented to her.

Marechal Niel was produced in the early sixties by Monsieur Pradel of Avignon, South of France. Its characters and beauty were such that its raiser was afraid that these might not be permanent and he made little effort to disseminate it, using it only for his own cut flower trade until he should have time to ascertain whether the Rose was permanently fixed. The variety was still unnamed in 1864 when Field Marshal Niel, Secretary of War for Napoleon III, came to Avignon on some official affair. The banquet hall was decorated with vases of this wonderful unheard of Rose and the Marshal, himself a connoisseur of Roses, expressed the desire that it be named for him. With such an official sanction, the Rose became popular at once.

The parentage of Marechal Niel has always remained a mystery. In those days, the Mendelian law was unknown and genetics had not risen to the status of a major science. Hybridization was done haphazard and few authentic records were kept, and even in our days, plant breeders of high standing and accomplishments are in doubt as to the pedigree of some of their creations. Dr. Walter Van Fleet left no records of his hybrids and to name the progenitors of his best hybrids is a matter of conjecture.

Marechal Niel is classed by some as a Climbing Tea and by others a climbing Noisette. I am inclined to believe that it is a Noisette, or more precisely that a Noisette variety was one of the parents. The Noisette class, itself a subsidiary of the Tea family, the pollen of which has been crossed unto the Moschata (Musk) Rose, is of American origin, having been produced in 1816 by John Champneys of Charleston, South Carolina, who is first on record as having crossed the Moschata Rose, a climbing species from the

(*Continued on page* 150)

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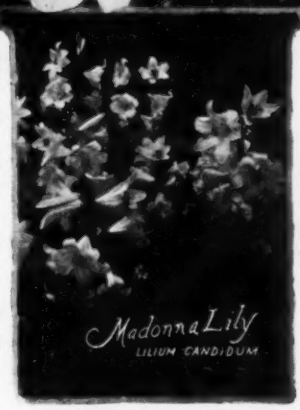

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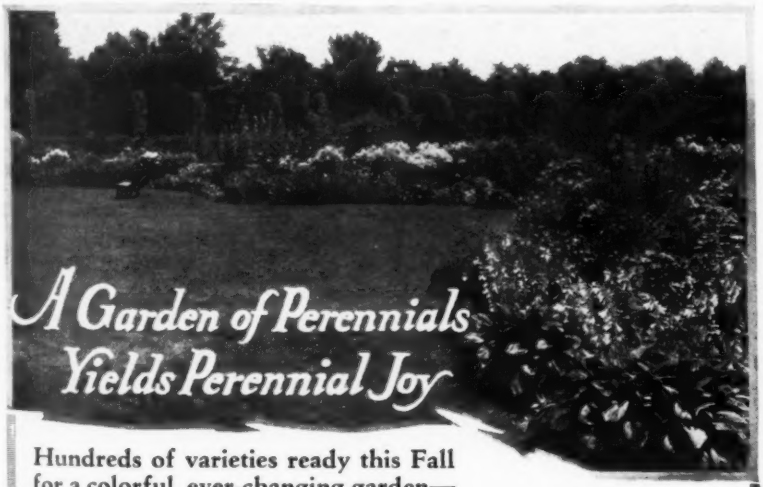

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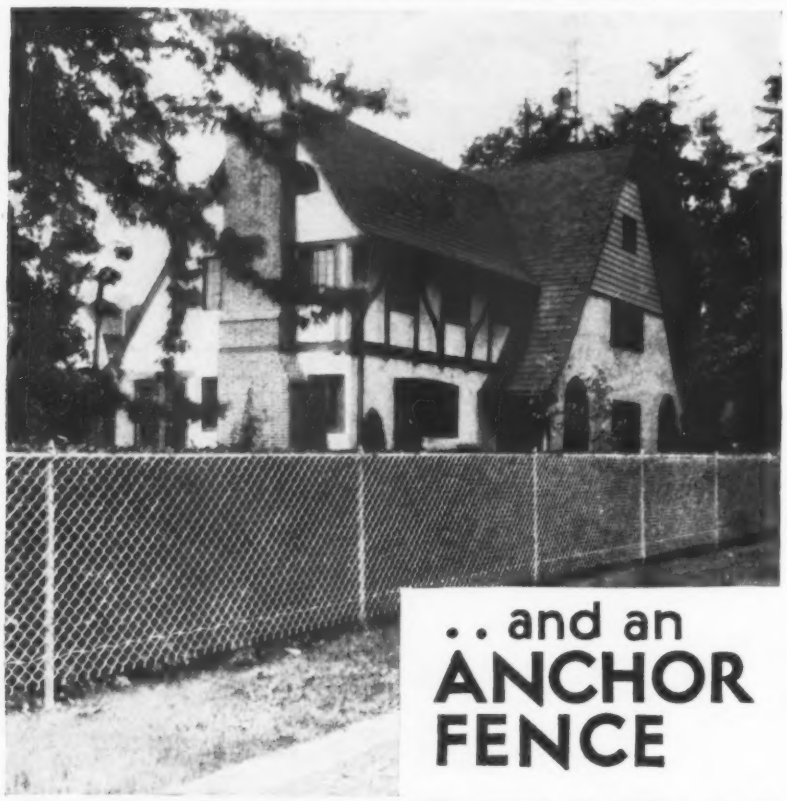

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ANCHOR FENCES

The Marechal Niel Rose

(*Continued from page* 148)

warm climates of Southern France, Northern Africa and Western China which had become widely cultivated in the southern American States, with a blush China Rose recently introduced from Southern China (no exact record exists to define which of the Chinese Roses it was, whether Bengal or Tea, but the winter tenderness of the breed would indicate Tea). From the seeds of this hybrid, Philippe Noisette, a florist of Charleston, obtained a Rose which was afterward distributed as Blush Noisette by his brother Louis Noisette of Paris. From this emerged a race of climbing Roses different enough from anything in existence to form a class by itself, which at one time was numerous. But these Roses were tender to frost and unsuited where the temperature goes below the freezing point, so the class has almost disappeared from cultivation. William Allen Richardson is another notable of the group.

One of the early Noisettes was the base on which Marechal Niel has been built, but the other material used has always remained nebulous. The form of the bloom, the intense yellow, the perfume, the light green or glaucous foliage, does not exist either in the Musk Rose or the Tea. In the days when the cross that produced Marechal Niel was made, the yellow coloring of Roses came from but one source, the Tea Rose of which there were two strains, one yellow and the other blush pink. The Tea yellow is golden with a reddish hue, a fair specimen of it being Lady Hillingdon. The sunflower greenish yellow, or more precisely "Dandelion yellow", derived from Persian Yellow, was not yet known and was not to appear in garden Roses for at least forty years, but Marechal Niel is still of a deeper yellow than the richest Pernetiana.

Many theories have been advanced as to the source of this pigmentation but no light had been thrown on the subject until I believe I discovered last spring the father of Marechal Niel: Rose *Hemisphaerica* (Herrm.) or *Sulphurea* (Ait.), the Sulphur Rose, which has bloomed in my garden for the first time.

This is the rarest of all Rose species, and I do not know of any other plant of it in America. Miss Willmott in her masterwork *Genus Rosa* speaks of *Rosa sulphurea* with great reverence. It is the most beautiful of the Asiatic Briars, the bloom rather large and full of petals opening irregularly and imperfectly, often balling. The color is of a glistening deep yellow even richer than the center of a well grown Marechal Niel. The calyx has the same odd shape and, like Marechal Niel, not merely nodding. The foliage is pale grayish green which seems to indicate also the origin of Marechal Niel's light green foliage.

Rosa sulphurea was brought from the Orient in 1629 and was for many years a collector's plant, being extremely difficult to grow; in the forepart of the 19th Century, when under the influence of the Empress Josephine a Renaissance of the Rose took place, the culture of *R. sulphurea* was taken up, and just because of its moodiness and difficulty it was considered an accomplishment, a *chef d'oeuvre*, to make it grow and bloom. So few succeeded that it was again abandoned and only rare specimens can now be found anywhere. We were fortunate enough in 1925 to discover two small plants in a little English nursery specializing in historical Roses, for which we paid $25.00 a plant. One died the first winter; the other, barely two feet high, bloomed this spring—true Marechal Niel bloom in all particulars but the size, which is much smaller.

There is no doubt in my mind that Pradel in the wonderful climate of Provence was able to grow *R. sulphurea* and used its pollen in his hybridization work and one of these seedlings became Marechal Niel. Several early English Rose authors have mentioned an extinct yellow Centifolia Rose once cultivated in Provence. They refer undoubtedly to *R. sulphurea*, which in petalage is surely Centifolia (hundred petals).

From the experience I had last spring, I am quite sure that *R. sulphurea* pollen is potent; at least, hips fertilized with it show unmistakable signs of fecundation at the present writing. Using the modern Roses we have today as seed parents (*R. sulphurea* is sterile as a seed bearer) we may visualize a new strain of colors. Verily we have only scratched the surface of Rose novelty!

J. H. NICOLAS

House & Garden's Bookshelf

EXPLORING FOR PLANTS. By David Fairchild. New York: The Macmillan Co.

EVERY now and then there appears a book which all but defies classification. One cannot in fairness give it a specific label such as fiction or biography or history, for it combines several characteristics in more or less successful blend. Such a volume is this one by a great plant explorer, a former head of Foreign Plant Introduction for the U. S. Department of Agriculture, and an able writer whose breadth of outlook is exceptional.

Dr. Fairchild has done a difficult job and done it well. While writing for the layman, he nevertheless invests his pages with enough of the scientific attitude to establish them indubitably as the valuable records of an expert. Herein, as well as in the strongly human, personal touch which marks the entire book, lies no little of the distinctiveness of his accomplishment. To write a book which can stand on either its travel or botanical merits is

(*Continued on page* 156)

September Is The Best Month To Plant Rock Plants

Here's Why

They bloom among spring's earliest. By planting them in September they become established in the soil and next spring you are sure to get all their bloom abundance.

FURTHERMORE, in September Rock Plants are at their best. They are resting and more or less dormant after the summer's heat. By transplanting them now, you give them the least set back shock. They have time to become happy in their new home before winter sets in. It insures their being ready to start growing the first warm spring days.

To help you in your Rock Garden's success we have a special booklet which will gladly send you for 25 cents. You'll find it quite the most helpful thing on the subject. Much more so than some of the expensive books. The 25 cents will be credited on your first order for plants. To the Rock Plant Catalog you are of course most welcome.

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Full five feet wide sections, in six heights, 18", 3' 10", 4' 11", 6' 6", 8', and 10'.

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A garden grows more vigorously when bathed in gentle mist—it keeps its sheen of green through the late fall.

Brooks Automatic Sprinkling System will make your garden a place of lasting beauty, because it dispenses gentle moisture where and when required, falling as the gentle rain upon the place beneath. Besides, it spreads a protecting spray of mist throughout the garden which shields the plants and flowers from ravaging frosts.

The Brooks System operates entirely automatically—it is efficient, economical and dependable—an essential to the best results. Easily installed without marring the surface of the lawn. Install a Brooks now—use it now—have it ready for spring.

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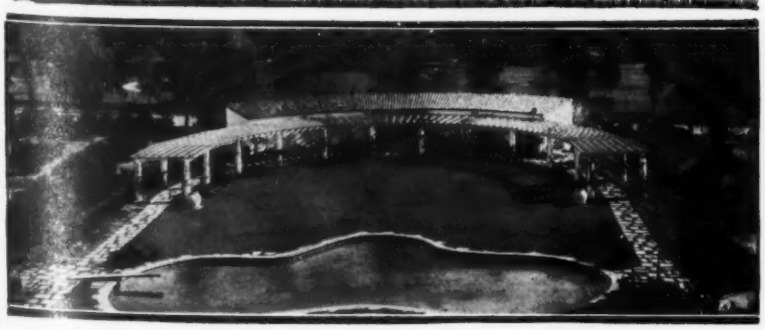

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☐ Enclosed is 10c for mailing and handling. Send Sample Color Chart and Portfolio of full-color Photogravures of WEATHERBEST Homes.

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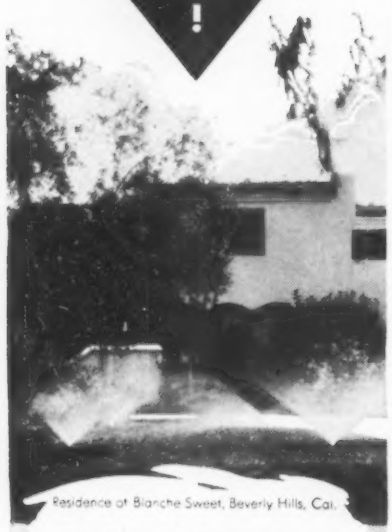

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THE lawn owner who has installed a Thompson Concealed Lawn Sprinkling System has no dread of droughts. For by a mere turn of the hand, he sprinkles his lawns and gardens whenever he wishes!

Thompson Systems sprinkle the grounds perfectly ... one hundred percent. The scientifically designed sprays give healthful, rain-like drops to all the roots of the trees, shrubs, and flowers. Each blade of grass gets just the right amount of moisture.

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The Garden Scrap Book

(*Continued from page* 146)

because it has been proved by extensive tests that it will kill the toughest of "sucking" insects without injuring the most tender plant. Mealy bugs, red spider, scale, aphis and all the rest of that destructive group have no more chance against a good dose of this modern mixture than has the traditional snowball of surviving the climate beyond the south bank of the Styx. It is even so exceptional that it can tell the bugs from the wallpaper, leaving the latter and all other delicate materials with which it may chance to come in contact quite unharmed. It will even (whisper it!) make your rooms smell like the Great Open Spaces instead of investing them with the Gloucester fisherman atmosphere which follows the use of whale-oil soap, for example.

Levity aside, this spray is good. We can't give you its patented name here, for this is a news note and not an advertisement. But if you should ask us by letter we would be more than glad to tell you what to ask for the next time you go into a garden supply store.

SAVING WILDFLOWERS. It frequently happens that the opening up of hitherto wild areas for building projects or the extension of highways sounds the knell of many, many fine wildflowers. Even though some of the plants themselves may escape direct destruction, the change in conditions of exposure, soil drainage and so on dooms them to ultimate failure, usually within a year or two.

Under such circumstances one is more than justified in taking up the plants before they vanish forever, and trying to establish them in the home garden, fields or woodland. Even such choice things as Trilliums, Bloodroot, Columbine, Laurel and Fringed Gentian, ordinarily to be touched only under pain of instant condemnation by the ultra-conservationists, may be thus moved with a clear conscience. Provide them with the most congenial home you possibly can, of course, and use the greatest care in digging, transportation and replanting.

Should some of them fail to thrive, do not feel that you have been a vandal. Having done your best, there is nothing to be nervous about. After all, it is more desirable to die in a private sanatorium, if you must die, than under the caterpillar wheels of a road tractor or within the iron maw of a puffing steam shovel. Though as far as that goes, you are more likely to succeed, at least in part, than to fail ignominiously.

NATIVE ASTERS. September in the Eastern States brings the full pageant of the wild Asters, than which no page in Nature's whole book is more lovely in its color work. Count-

Dreer's

Early Birds for Your Rock Garden

and for your border too! Grape Hyacinths and Blue Bells, sweet-scented Jonquils and chaste Snowdrops—all these lovely little harbingers of Spring should be in every garden of the land. Create more color in your earliest Spring garden by making liberal plantings of the following:—

	per doz.	per 100	per 1000
Chionodoxa Luciliae (Glory of the Snow)	$ .40	$1.00	$20.00
Muscari Botryoides Alba (Pearls of Spain)	.75	5.00	40.00
Jonquil, Single Sweet-scented	1.00	7.50	70.00
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Snowdrops Single	.50	3.50	30.00
Scilla Sibirica (Blue Squills)	.75	5.00	40.00

Special Combination Offers:—
1 Dozen each of the six varieties $3.50 postpaid
25 each " " " " " 6.50 "
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Dreer's Autumn Catalog

lists and illustrates hundreds of other varieties of bulbs, including the choicest among Tulips, Hyacinths, etc., besides Hardy Perennial Plants, hundreds of finest varieties of Roses, etc., etc. Everything for fall planting is yours to command through this free catalog for which please ask, and mention this publication.

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Peterson's Perfect Peonies

EASIEST of all hardy flowers to grow, as well as the most permanent, the modern varieties of the Peony will prove both a revelation and rare delight to the flower lover.

The large, undivided roots, for which the House of Peterson has long been headquarters, will "come through" triumphantly next spring. But they must be planted from September to November for best flowering results.

The whole story of Peterson's Peonies is told in the 26th annual issue of

"The Flower Beautiful"

sent free upon request.

This new issue presents the Peony in such a manner that both the beginner and advanced amateur may profit by reading it.

Our Peonies, like our Roses, are recognized by experienced planters everywhere to be the very best that a lifetime of skilled and loving effort can produce.

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Rose and Peony Specialists
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Insect Pests of every kind are quickly and easily

destroyed by the use of WILSON'S O.K. PLANT SPRAY ... for over a quarter of a century the nationally recognized standard insecticide. Recommended by the Officers of The Garden Club of America. Half-pint 40c; Quart $1.00; Gallon $3.00; 5 Gallons $12.00; 10 Gallons $20.00.

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Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

Kill weeds the Wilson way ... simply dilute *Wilson's Weed Killer* (1 Gallon to 40 Gallons of water) ... sprinkle ... that's all. The modern way to exterminate all weeds, poison ivy, vines, etc. One good application a year is sufficient. Inexpensive ... clean ... odorless. 1 Gallon $2.00; 5 Gallons $8.00.

Andrew Wilson Inc.
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SPRINGFIELD, NEW JERSEY

The Garden Scrap Book

less thousands of acres, most of them unnoticed save by the discerning, will rise this month to an unmatched climax of lavender, purple, blue, gold and white as the New England Aster, the New York and the other members of their varied race come to their high moment of the year.

Many of these wild Asters are desirable plants for the border and odd nooks and corners around the place. They are easy to transplant, too, if one waits until their bloom has passed. The best plan is to mark especially desirable specimens while they are in full flower, picking them for their individual color and all-around excellence of bloom. Then, toward the end of October, take them up with root systems intact and put them where you will, so long as the general growing conditions are fairly similar.

Planting Evergreens. In most sections of the country September is the very last call for planting evergreens, whether coniferous or broad-leaved. To put them in later in the autumn is to court a disconcerting amount of winter loss. Even with September planting, great care must be exercised in providing abundant water right up to the time of actual hard freezing weather. Otherwise, winter evaporation from the leaves or needles may exhaust the plants' supply.

Early spring planting, however, rarely fails if the stock and the methods of handling it are right. The same is true of certain deciduous trees which are often considered difficult to transplant, such as the Dogwood and the Birches. The time for them is immediately after the frost is out of the ground sufficiently to permit free digging.

In point of actual fact, spring planting of most kinds of trees can be continued much later than used to be thought possible. They can even be moved, when nursery grown and well rooted, until their leaves begin to expand. Let them be out of the ground no longer than absolutely necessary.

Bittersweet. Every now and then one hears complaint that some perfectly healthy and well developed vine of Bittersweet (*Celastrus scandens*) never bears any berries and consequently misses its greatest charm. It grows well and climbs like unto Jack's beanstalk, but it just simply won't come through with any fruit.

In a great many cases the trouble lies in failure of the blossoms to become fertilized. Bittersweet flowers are self-sterile and must be pollinated from those of another plant. Consequently the best results in the way of berries are obtained when several plants are growing near together, enabling insects to carry pollen from one to another.

Bittersweet likes well drained, fairly rich loam and full exposure.

Even in the DRIEST WEATHER you can have BEAUTIFUL LAWNS

The time when you must sit back helplessly and let your lawns and gardens burn up for the lack of "Rain" has passed.

Skinner System of Irrigation in either concealed, portable or overhead types gives your lawns and gardens all the "RAIN" they need whenever and wherever wanted —at the mere turn of a valve.

A quarter century of pioneering and developing gives us the courage to say that with Skinner System installed on your grounds you can have "Beautiful Lawns, even in the driest weather".—And what's more, the cost is far less than you would imagine.

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STAR ROSES
This Fall
to insure unusual success next summer

Fall is the time to plant roses. No difficulty about it—just follow planting instructions that accompany each order, and enjoy these four benefits from *fall* planting:

1—Freshly dug plants from our own fertile fields.
2—More blooms next summer from thoroughly established plants.
3—Unhurried planting on crisp, comfortable fall days, when the soil is in perfect planting condition.
4—Assurance of growth—Star Roses are guaranteed to grow and bloom or your money is refunded.

Plant "Star" Roses this *fall; you* run no risk. Make your selections now from our new "Fall Guide to Good Roses," 40 pages, 24 roses in full color. See the new novelties—Syracuse, National Flower Guild and Ami Quinard. The guide is FREE. Send for it.

THE CONARD-PYLE CO.
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Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs

You will have a beautiful springtime garden if you plant Shumway's "Pedigreed" Bulbs this fall. They are Holland grown and carefully selected for particular planters. Largest sizes guaranteed.

Our 60-year record of business integrity is your assurance of quality bulbs that will produce gorgeous blooms. Reasonable prices. Delivery charges prepaid.

Superfine Mixtures—Largest Size Bulbs

100 Darwin Tulips	17 Varieties	.....	$ 3.85
100 Breeder Tulips	15 "	.....	4.00
100 Cottage Tulips	12 "	.....	4.00
100 Early Single Tulips	12 "	.....	4.25
100 Early Double Tulips	12 "	.....	4.25
100 Parrot Tulips	5 "	.....	4.00
100 Hyacinths	10 "	.....	11.50
100 Crocus (1¾"—2" dia.)	5 "	.....	3.90
100 Narcissi, U.S. Grown	5 "	.....	8.75

50 Bulbs at the 100 Rate

Extra Special -12 Louis XIV Breeder Tulips, Purple, Gold Margin, 90c; fifty for $3.50; 100 for $6.25

All varieties grow 2 to 3 feet tall. Giant bloom.

100 Princess Elizabeth	Rose Pink	$ 4.75
100 Baronne Tonnaye	Vivid Pink	4.75
100 Bartigon	Carmine Crimson	4.75
100 Clara Butt	Salmon Pink	4.50
100 La Tulipe Noire	Nearly Black	6.00
100 Valentine	Violet	5.00
100 Scarlet Beauty	Scarlet	5.50
100 Inglescombe Yellow	Yellow	4.75
100 Golden Bronze	Name describes it	4.75
100 Farncombe Sanders	Rose Scarlet	4.75
100 Rev. Ewbank	Lilac-blue base	4.75
100 Cardinal Manning	Rosy Violet	4.75
100 Dream	Delicate Lilac	4.75
100 Pride of Haarlem	Carmine Rose	4.50
100 Mme. Krelage	Lilac Rose	4.75
1500 bulbs—100 of each		68.00
750 bulbs— 50 of each		35.00
375 bulbs— 25 of each		18.50

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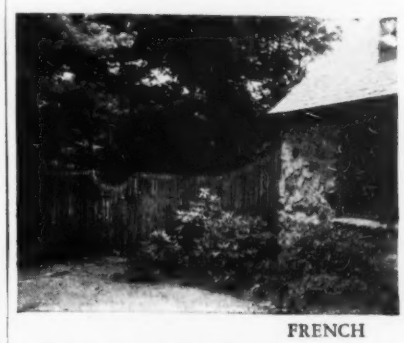

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Perennial plants to give a glorious display early next spring, as well as Shrubs and Climbing Roses for fall planting, are described in this little book. For those who delight in raising perennial plants from seed, a complete list, including old favorites as well as newer varieties, is offered. And as a good gardener, you will be interested in the page of annual flower seeds that can be sown outdoors late in the fall to give a display way ahead of spring-sown seed.

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THE GARDEN MART

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BOOKS

542 plants to choose from for your own rock garden! New beauty comes to your garden if you select and plant with the aid of Henry Correvon's great book, Rock Garden and Alpine Plants. Fully describes every detail of planting and construction. 560 pages, 17 plants in color. Your check for $6 will bring your copy postpaid; use it five days and return for full credit if it doesn't help you. Garden Department, Macmillan Company, 62 Fifth Avenue, New York.

BULBS

"AUTUMN BLOOMING CROCUS" (Crocus Zonatus) will glorify your rock garden through October and November. Flowers of palest blue decked with anthers of golden orange on long stems. Four to five flower stems to a bulb are not unusual. Planted in September, they will bloom from late October until frost and give you recurring pleasure as they are perfectly hardy. $1. a dozen, $6. a hundred, $50. a thousand. Max Schling Seedsmen, Inc., Madison Ave., at 59th St., New York

Autumn Blooming Colchicum (erroneously called Crocus from its similarity). This remarkable bulb will bloom outdoors this autumn. It will bloom indoors *without water.* Place the bulbs in pots or other receptacles and let them alone—splendid for apartments or window boxes. Planted in the garden they will bloom year after year without attention—$1. per dozen, $6. per hundred, $50. per thousand. George Lawler, bulb grower, Tacoma, Wash.

"SUNDEW"—A magnificent fringed tulip. First of its kind. Gorgeous cup of glowing crimson uplifted on a tall stately stem. A true Darwin in shape and size, the edges of its petals beautifully fringed and laciniated. A charming and delightful novelty you would be proud to possess. $4.50 a dozen, $8.50 for 25, $26. a hundred. Max Schling Seedsmen, Inc., Madison Ave., at 59th St., New York

CATALOGUES

A CATALOGUE that has the qualities of a book of reference—profusely illustrated with photographs. Ask for our Autumn catalogue offering Rock Plants, Hardy Border Plants, Lilies, Tulips and other bulbs. This catalogue is the most instructive and best of its kind published in America. It is free. After looking it over you will know why Wayside Gardens are the foremost plant men in this country. Wayside Gardens, Mentor, Ohio.

LILIES

REGAL LILIES. Petals pink outside, white inside, yellow throat, giving out a lovely perfume. Undoubtedly the best Lily grown. Culture easy; any good garden soil will do providing it is well drained. Order now, plant in late September, four inches deep. Big bulbs that will bloom profusely cost forty cents each, four dollars per dozen. All guaranteed. Wayside Gardens, Mentor, Ohio.

MISCELLANEOUS

MANURE! MORE MANURE! Turn every bit of garden rubbish (stalks, cuttings, dry leaves, etc.) into artificial manure (best of fertilizers) without animals by the simple Adco process. You owe it to yourself to know about this method. Interesting particulars free. Adco 1740 Ludlow St., Philadelphia, Pa.

Creeping Bent. Makes a rich velvety lawn in six weeks that will choke out weeds before they can grow. Read all about this unusual grass in our illustrated booklet "Bent Lawns", mailed on request. O. M. Scott & Sons Co., Dept. 1, Marysville, Ohio.

DESERT CACTI. Positive blooming plants for all climates. Require no care. 25 guaranteed varieties $5.00 prepaid. 100 selected plants $17.50 cash with order. Descriptive catalog free. Desert Flora, Box 726, Nogales, Arizona.

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DELPHINIUMS, the finest blue perennial, for the border or specimen clumps or anywhere a tall blue plant is wanted. I have had a fine strain for years and have many well satisfied customers, but this year my plants were raised from seed saved from as fine plants as were ever grown in this country. Many beautiful shades of light and dark blue, many of them tinged with shades of pink and mauve. These are better and hardier than English strains. Plant in September and October for next year's bloom. $1. a dozen and I am not afraid to compare them with any sold at much higher prices. Special selected plants chosen for unusually fine colorings and habits. $6. per dozen. All prepaid. Champlain View Gardens, Burlington, Vermont.

PERENNIALS—Continued

To Beautify Your Garden and Decorate Your Home. Iris Midgard, Sass Bros, popular pink and yellow blend. This variety outsold any other of Sass Bros. introductions during National Iris Show 1928. Flowers large, shapely, of splendid texture; good multiplier & free-flowering. Select blossoming sized rhizomes freshly dug from Iowa soil. $7.50 each. 3 for $15.00. Sass Bros. Large Flesh Pink Oriental Poppy with Mauve pollen 50c ea. net. Sara Toedts Springtime Gardens, Hamburg, Iowa.

PEONIES—Concentrating our entire efforts on two flowers—Peonies and Roses—results in plants well above the average in size and flowering habits. You will enjoy good Peonies next summer if planted in September and October. Please send for our new Peony catalog which describes the best of modern varieties to help make your selection easy. George H. Peterson, Inc., Fair Lawn, N. J.

DELPHINIUMS. Our nursery contains more than half a million plants, and easily has the largest and finest assortment in America. I am now booking orders for fall delivery, and will be glad to send my booklet of "Super-Delphiniums" upon request. James Forbes Barclay, Delphinium Specialist, 840 Pelhamdale Avenue, New Rochelle, N. Y.

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PEONIES. My special originations include many beautiful novelties unobtainable elsewhere and worthy a place in the finest gardens. Send for list. Exclusive varieties by special correspondence. Edward Auten, Jr., Box R, Princeville, Illinois

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STURDY NORTHERNGROWN Perennials for you. Cheer your home this winter, with our beautiful straw flowers. Catalogues free. Chequamegon Flower Gardens, Washburn, Wis.

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VIOLA. SUTTON'S APRICOT. The loveliest viola in existence. $3.50 a dozen—$25 for 100. Amy Hore Green Brook Gardens, Scotch Plains, N. J.

Narcissi & Peonies. 40 varieties narcissi, including several Jonquil Hybrids. Send for catalogue. Oronogo Flower Gardens, Carterville, Mo.

IRIS. Bulbous: Wedgewood, each $.50; Heemskerk, $.25; Imperator, $.10. Wedgewood Gardens, Rex, Ore.

TREES & SHRUBS

HYBRID LILACS FOR FALL PLANTING. Our catalogue "Lovelier Lilacs" and the 1930 supplement is yours for the asking. May we send it? Splendid new introductions, R. M. Cooley, Silverton, Oregon.

FLOWERING TREES. 5 Japanese Roseflowering Cherries 2-3 ft. for $10.00, or 5 Chinese Flowering Crabs 4-5 ft. for $10.00, November delivery. A. E. Wohlert, Penn Valley, Narbeth, Pa.

RHODODENDRON MAXIMUM. Beautiful specimen clumps, 2 to 3 ft. $1.75 each, 10 for $15.00, per 100 $135.00. Carlot 450 for $385.00. Cash please. Prompt shipment. The Tennessee Evergreen Co., Lock Box 578, Elizabethton, Tenn.

TREE PEONIES—the Aristocrats of Hardy Plants. September is Planting time. Write for list. Farr Nursery Co., Box 106, Weiser Park, Pa.

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Scott's Creeping Bent for Perfect Lawns!

Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! A deep, thick, uniform turf that's everlasting and makes your home a beauty spot! That's what you'll get if you plant Scott's Creeping Bent.

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Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super Lawns. Instead of sowing seed you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet. Read all about this unusual grass in our illustrated booklet "Bent Lawns." Mailed on request. Fall is the best time to plant.

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POLAND WATER!

for a healthful cruise.

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An increasing number of general investors avail themselves of market analysis services as precaution against the dangers of "blind" buying and selling.

These services furnish their subscribers with frequent reports covering the current market situation. They also issue reports on individual securities—though they do not give specific advice in the form of "tips".

There are also various bulletin services on market news and general economic conditions issued by banking firms and brokerage houses to their clients.

For your convenience, we are listing some of the better-known services offered to the public on a subscription basis by firms specializing in market analysis:

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FINANCIAL DEPARTMENT
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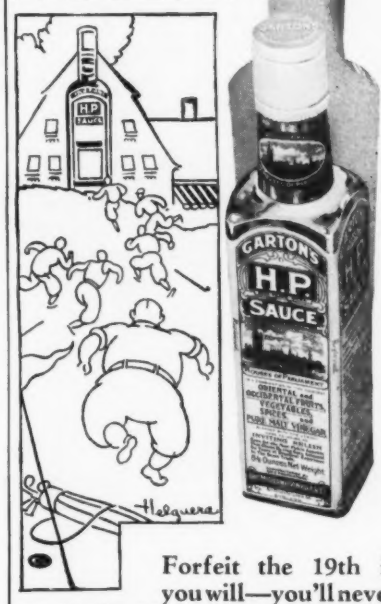
The TWENTIETH HOLE!!!



Forfeit the 19th if you will—you'll never avoid the 20th! At club luncheon or home dinner, H. P. Sauce is a smacking drive down the appetite fairway!

Seventeen fruits and piquant spices are blended, bottled in England. H. P. is the original taste-maker for cold cuts and salad dressings—good on dinner roasts and steaks. You'll love it!

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Look Years Younger

SEND coupon below for FREE book that tells how Kathryn Murray's Five-Minute-A-Day Facial Exercises actually regain and retain the lovely skin texture and roundness of youth for thousands of delighted women. Read their enthusiastic statements of the wonders accomplished so easily, so quickly, so inexpensively. No creams—No straps—No treatments.

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FACIAL EXERCISES

Exercise your facial muscles that you may regain or retain the soft, glowing complexion and roundness of youthful beauty. Thousands of women have turned to Kathryn Murray's Facial Exercises with amazing results. Nothing extra necessary. Just your natural beauty and Five-Minutes-A-Day.

RESULTS GUARANTEED

Send the Coupon! Read the interesting FREE book. Don't put off enjoying the glorious complexion rightfully yours.

Send Coupon Today!

Kathryn Murray, Inc.
Suite 931 5 So. Wabash Ave. Chicago Ill.
Madame: Without cost or obligation, tell me what to do to gain youthful beauty with Kathryn Murray's Five-Minute-A-Day Facial Exercises.
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60 acres, most beautiful peonies ...the triumph of 63 years' intensive development. Peony lovers everywhere buy their roots from BRAND. 64-page Manual for *Brand's customers only*...history, care, description, all outstanding varieties. Ask for free illustrated catalog.

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TILESTONES

A Blend of Iridescent Beauty

Give color, beauty and form to garden walks, terraces, porch, sunroom and driveway with Tilestones—the latest development of one who has pioneered in the field of architectural ceramics. Beautiful, enduring—each Tilestone is a work of art in itself. Like the finest pottery, Tilestones are kiln-burnt—the colors are permanent and unfading. Easily and quickly laid, either in cement or directly on the earth.

Illustrated Folder Free

Tilestones are made in 6x6, 6x12 and 12x12 sizes, assuring wide variety of designs and patterns in laying. Here is new beauty for home and garden at modest cost. Send today for beautiful photographic reproductions of Tilestones and complete descriptive information. If you are planning to build, show this advertisement to your architect.

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IS YOUR HOME

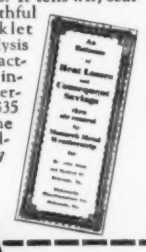
HARD TO HEAT?

Mail Coupon for FREE BOOK

Ever notice how hard it is to keep your home at a comfortable temperature? Ever feel sudden, unexplainable drafts that chill you through and through? Ever catch cold for no apparent reason? You'll find out why in a free booklet called—

"The High Cost of Lost Heat"

It tells about air-leakage through cracks around windows and doors. It tells why sealing these cracks means healthful comfort. With the booklet comes a free heat-loss analysis that shows, in advance, exactly why Monarch tubular interlocked Metal Weatherstrip will save you from $35 to $100 each year for the life of your home! Installations made by factory trained experts.



MONARCH METAL WEATHERSTRIP Controls the Air

Monarch Metal Weatherstrip Co. 5017 Penrose St. St. Louis

Send booklet, "The High Cost of Lost Heat" and FREE heat-loss analysis.

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☐ Check here for full details on special plan that permits you to enjoy the advantages of Monarch Metal Weatherstrip while paying for it.

OSHKOSH TRUNKS

To people with short tempers who have to take long trips

PEOPLE who travel with Oshkosh Trunks enjoy a peace that passes understanding—at least the understanding of anyone who is not an Oshkosh owner.

Oshkosh Trunks are not equipped with radio sets, fireplaces, or putting greens. But they do offer many conveniences that are a blessing to short-tempered travelers. Properly constructed hangers, for instance, that simply cannot damage your clothes. Drawers that always slide smoothly in any climate. Locking devices, both inside and out, that do their stuff instantly and without balking. And a long line of minor blessings that the average trunk does not offer.

HOW TO RECOGNIZE AN OSHKOSH TRUNK

"Chief" Oshkosh Cord Duck, the strongest and toughest trunk covering made, is found only on Oshkosh "Chief" Trunks. It is recognizable anywhere by these two bands of red and yellow stripes woven into the fabric. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A useful descriptive booklet, "Your Home Away From Home," will be sent upon request. For a copy, address the Oshkosh Trunk Company, 483 High Street, Oshkosh, Wisconsin.

House & Garden's Bookshelf

(Continued from page 150)

in itself an outstanding achievement.

Briefly, *Exploring For Plants* is the story of an expedition which began in Panama, went north to Canada, across to England and the Continent, then southward through France to Northern Africa and thence to India and Malaysia. Throughout the foreign parts of these varied regions it constitutes an intimate, effective record of native life, customs and surroundings, of the fellowship of scientific men in far places, of the dangers and hardships which are part of the true plant hunter's very existence. It is scarcely less a picture of races, countries and the ways of men than of the immensely varied and frequently curious plants which were the scientific aim of the tour. From cover to cover there unfolds a constantly broadening outlook which, more than in any other book I have read, reflects in detail as well as mass the vast territory which Dr. Fairchild covered. The author is exceptionally happy in the charm and sane balance with which his whole story is told.

Exploring For Plants is to be heartily recommended to all who are interested in foreign lands, the backgrounds of their peoples and the parts which they play in the immensity of the world's horticulture.

R. S. L.

AUDEL'S GARDENERS AND GROWERS GUIDE. By Edward C. Vick. New York: Theo. Audel and Company.

THE four very handsome, very well made and very convenient handbooks might be considered, and worthily so, as a monument to the author's father, James Vick, the seedsman who came to be loved over the country as a teacher of floriculture, through his letters in *Vick's Magazine*, which he founded.

Volume I, in simple and attractive form and style, with admirable terseness and with a great wealth of drawings, diagrams and tables, offers, to farmers especially, information on soil management, including drainage, irrigation and fertilizing. So attractive indeed is the presentation that almost any reader should find it interesting, as every manager of a park or estate or every gardener should find it instructive, and in many points applicable to even small-scale gardens.

Volume II is of application to a wider circle of readers in dealing with "Good Vegetables for Home and Market." It also teaches much through drawings, pictures and charts. Added to the text of such excellent articles as those on Asparagus, on Celery, Corn and Onions they should impart new zest for producing these wholesome vegetables.

The third volume, complete in itself like the others, gives more than is promised by its title "Fine Fruits." Propagation that is of vegetative form rather than by seeds is taught, "from the bottom up," in a charming manner with a very generous number of clear drawings. Transplanting, pruning and tree surgery, insects and insecticides all are packed into a few easily read pages, with consummate skill in avoiding the unimportant and methods that are not "up-to-date." Small fruits and even citrus fruits and tropical fruits also are included in this volume.

In the nearly six hundred pages of the fourth volume the scheme is too ambitious. While this volume has the general excellencies of the others and some familiar subjects, because of their simple character, are given sufficient treatment for a book of this kind, to some of the flowering and ornamental plants there are allotted but a few words that seem scarcely more than an introduction. Under the head of perennials a few of the important topics like Aquilegia are dismissed with two or three lines. The handling of large subjects such as the Iris, the Oriental Poppy, the Peony and the Rose one would expect to find deficient because of lack of space; but there are actual errors, as in declaring that seeds of the annual Sweet Pea require greenhouse or hotbed treatment and that "the Iris are natives of damp spots," as though all species had such natural habitats—a belief that might lead to disaster in managing what most people today think of when Irises are mentioned. No idea at all is given of the wonderful improvements recently made among the tall bearded Irises. It is asserted that no varieties of the Oriental Poppy excel the type (Would that the author had known Flanders, Wuertembergia and Lula A. Neeley!), and this plant, so easily grown from root cuttings, it is recommended to raise from seed! The all too brief remarks about the Peony are more satisfactory except in seeming to permit moving in the spring and in approving the use of clumps in advocating that one "secure good strong plants." Much that is said in the more lengthy sketch of the Rose is good; but the author probably did not really mean that "the Hybrid Teas in the climate around New York City are hardy." It would have been better to advise that Tulip bulbs be covered not "three inches deep" but five or six and it is a pity that late Tulips are divided into Darwins and Bizarres with not even mention of Breeders—which, to be sure, might be regarded as including those to which was given the name Darwin—and the Cottage, so distinct in form from the Breeders and the Darwins.

F. B. M.

THE ROSE MANUAL. By J. H. Nicolas. Harrisburg, Pa.: J. Horace McFarland Co.

IT is a fine thing to write a book when the author has such a wealth of material, gained through his own experience, as that which enabled Mr. Nicolas to turn out *The Rose Manual*. After all, how many volumes come from the presses whose striking defect is that their creators didn't seem to have very much to write about! We have known Captain Nicolas for a long time, and we have been aware that his mind is stored with an astonishing lot of information about the culture of garden Roses; but if we had never learned this through per-

(Continued on page 158)

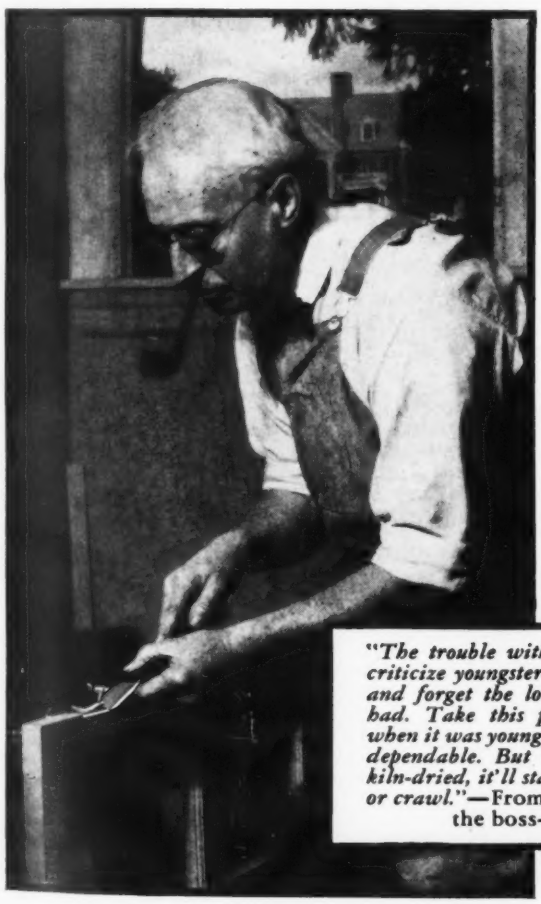
THE NATURAL BEAUTY OF PINE ADDS CHARM TO ANY HOME » »

JUST BEYOND the porch, a garden with trees and small rock plants, and a sheltered corner in which to meditate. Within, rooms that you have carefully planned. . . . How much their success depends upon the natural beauty and the friendly atmosphere of the woodwork!

Pondosa Pine may be used for almost any interior purpose . . . a cupboard, some bookshelves for the den, an additional closet . . . or knotty pine paneling for the dining-room and entrance hall. Intricate carving, too, can be executed on Pondosa Pine with a fine degree of accuracy. And for all trim, inside and outside, Pondosa is both serviceable and economical.

The charm of the wood is still in evidence after years of use. Paint retains its freshness and luster. Stains still accentuate the delicately figured grain. Joints stay tight; nails and screws hold their place. Cupboard doors swing smoothly and fit their frames without binding. Windows open quietly. Careful seasoning and grading, added to its natural qualities, have made Pondosa unusually satisfactory for most building purposes.

Pondosa Pine is imprinted with the familiar pine tree trade-mark, which makes identification for you, or for your architect, as simple as choosing plumbing, heating, or electrical equipment. Lumber dealers can supply Pondosa quickly. Western Pine Manufacturers Association, Portland, Oregon.



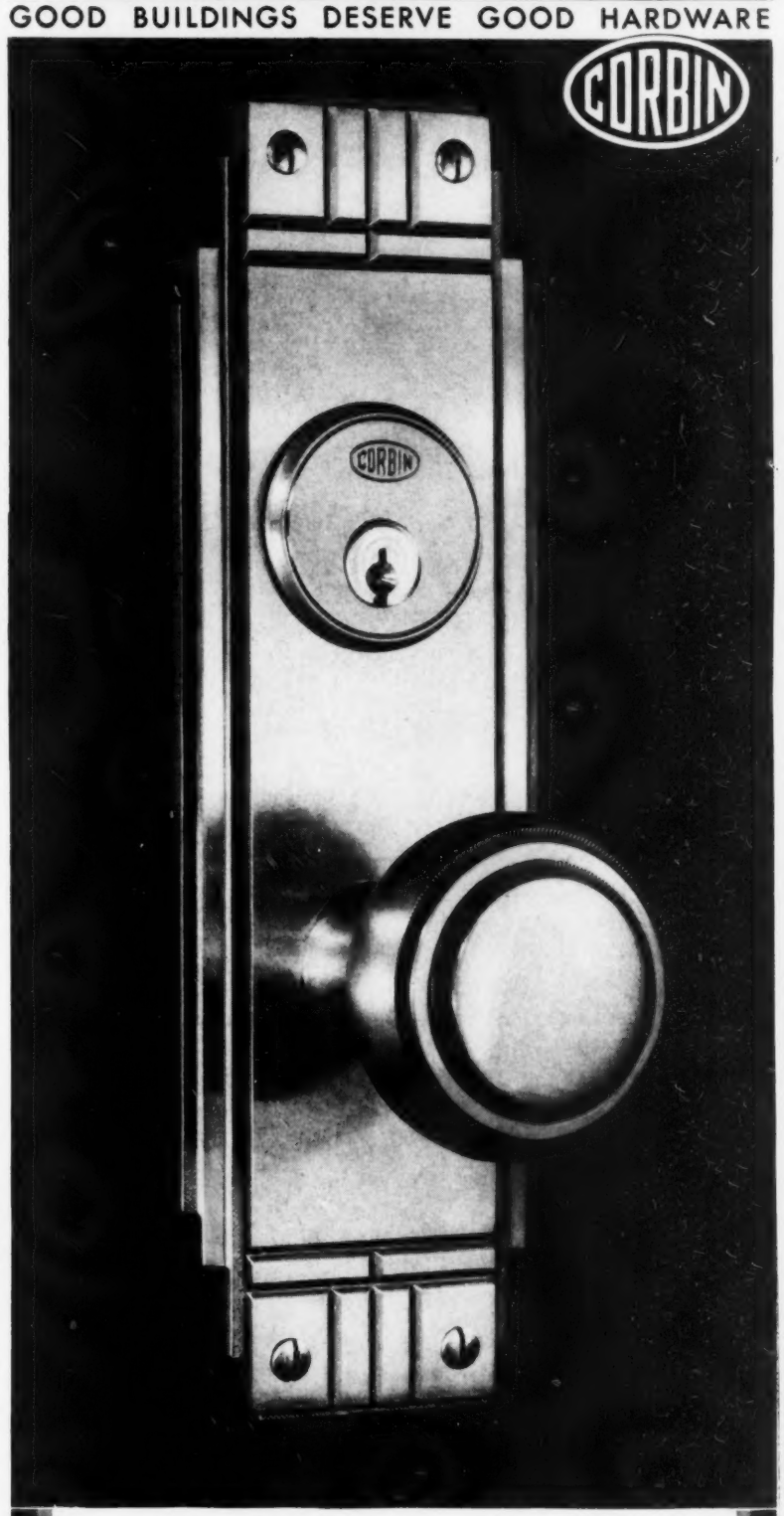
"The trouble with us oldsters is, we criticize youngsters for slap and dash and forget the long seasoning we've ***had. Take this piece of Pondosa—when it was young and green it wasn't dependable. But now it's cured an' kiln-dried, it'll stay put without warp or crawl."***—From the philosophy of the boss-carpenter.

Pondosa Pine

THE PICK O' THE PINES

Only that which is good can endure . .

GOOD BUILDINGS DESERVE GOOD HARDWARE



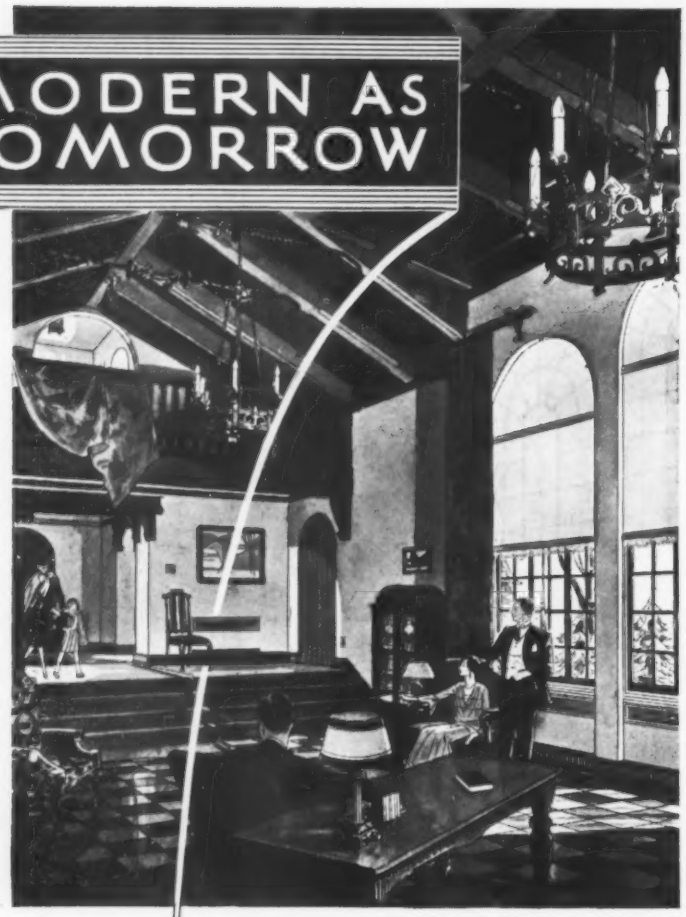
Gargan—a design in the modern manner for business buildings

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN., U. S. A.

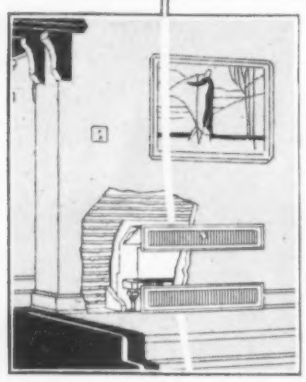
The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA

Makers of the world's most complete line of builders' hardware



MODINE
CONCEALED COPPER RADIATORS



MODINE heating looks ahead—to meet tomorrow's standards for beauty and luxuriant comfort.

In the wall, out of sight, there is no marring intrusion on the decorative plan of any room with Modine Concealed Copper Radiation.

Our new book "Modern Modine" will be interesting to those who are building or modernizing a home. Send for it today.

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Manufacturers of Unit Heaters, Domestic Copper Radiation, Automotive Radiators.
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New York Show Room: Architect's Bldg., 101 Park Avenue
London Office: S. G. Leach & Co., Ltd., 26-30 Artillery Lane

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A MODINE Product

House & Garden's Bookshelf

(*Continued from page 156*)

sonal contact, we would know it surely from reading his book. Its contents are such that the reader must feel instinctively that the author knows these things for himself, and not from hearsay or from reading the works of other authorities.

Captain Nicolas writes as he talks. On the prefatory page of the *Manual* we read that a past president of the Federated Garden Clubs of Ohio once asked him, after a lecture: "Why don't you write a book, talking just as you did to us this afternoon?" He resolved to do just that; and he did it with great success. The author is a Frenchman by birth, and his knowledge of the Rose is by no means accidental. It is not even incidental; it is his main business in life, but a business which he carries on with such optimistic zest and enthusiasm that it is made to seem like a pleasurable pastime. Captain Nicolas came from one of the chief Rose regions of France; his father was an enthusiast in Rose culture; the son was early associated with some of the leading rosarians of his native country. From one of the most famous of these, M. Henri Gravereaux, the author obtained permission to use the color charts elaborated by his father, the celebrated M. Jules Gravereaux. These unfading charts are a valuable feature of the *Manual*, for they render color definition—so important in the modern hybrid-rose field—a rather simple matter.

The book, of some 335 pages, is generally divided into three sections, described under the headings, "The Pageant of Rose Progress," "A Year in the Rose Garden," and "The Rose Workshop." In the last-named section, the title of which may be less descriptive than the others, are assembled chapters on hybridization, budding, pot culture and color description.

Since the author of the *Manual* very strikingly writes as he talks, the reader is not likely to "skip" many early pages. The inclination is to begin at the beginning and read right through to the end. That is just what we did. But to read the table of contents first is likely to upset such consecutive reading—for the index is so suggestive of the many good things in the book.

Useful pictures illustrate the text, but it is the text which interests us most. That good if overworked word of common parlance, "practical," seems to be the one indispensable adjective to use in describing *The Rose Manual*. One who knows the author knows for a certainty that the book just had to be of that kind.

W. E. C.

ARISTOCRATS OF THE TREES. By Ernest H. Wilson, M. A., V. M. H. Boston: The Stratford Company.

THE book might well have had the title "Monarchs of the Trees," since the author has embellished the text with superb illustrations of the outstanding individual specimens of notable trees gathered from all parts of the world in his travels. Here we have a Classic volume into which have been gathered all the known technical facts about the finest outstanding trees of all the world and, withal running through it a vein of practical horticultural information that gives the tree lover an entirely new insight and appreciation of the sterling qualities and merits of each kind under discussion.

It is hard to classify the book because of the combination of poetic sympathy, practical cultural information, botanical exactness, and general appreciation of the part that trees play in the evolution of nature, to say nothing of their economic importance; and often there are casual and interesting references to the parts they have played in the fields of politics and religion. The purpose of this work, as the author himself says, "is to show the intimate connection, the bond of companionship, as it were, between ourselves—mankind in general—and certain groups of plants. Animal life, in all its higher forms at any rate, is dependent for its very existence on the vegetable kingdom. Man draws much of his bodily sustenance from the products of plant life, and trees will yield, to all who heed their beauty and study them, mental enjoyment and healthful recreation."

Profiting by the travels and camera that Mr. Wilson took with him, we are enabled through this volume to make a world travelogue with highlights of interest constantly cropping up with rich diversity. I do not know of another book with which *Aristocrats of the Trees* can be compared either for style or method. In a prologue, the author perhaps gives the keynote of his underlying emotion about trees in their horticultural sense: "Plant native trees in preference to exotics wherever possible." This is the crystallization of his observation and experience.

Exotic trees have an appeal because of the very fact of their strangeness and curiosity. It would be well indeed if those interested in Arbor Day celebrations all over America would take seriously to heart the message conveyed in this prologue: "Norway Spruce, English Oak, and Scots Pine should not be planted unless the passing moment suffices to please the fancy."

Trees are the nearest things to permanency with which the planter has to deal. Before undertaking any great operation that is hoped to have any endurance, a study of the message that *Aristocrats of the Trees* expresses will save hundreds of thousands of dollars on American estates alone.

We are slowly becoming tree conscious, realizing that permanency is worth much more than the cheap transitory picture. It takes more than a lifetime to acquire a full acquaintance with trees. Therefore, the message of one who has made trees a lifetime study, has had unusual opportunities to balance the evidence, is surely worth while to the rest of us who can only take on a fragmentary study of trees.

Aristocrats of the Trees is a de luxe volume, 9 x 12 inches, with sixty-six full page halftone illustrations of the famous trees of all the world, and a color frontispiece of an autumn scene in the woods of Japan.

L. B.

Hygienic - Sanitary - Quiet

TO the quiet operation of the Si-wel-clo Closet has been added a change in design which has brought favorable comment from medical authorities.

The decided dip in the rim elevates the front and rear of the bowl opening, minimizing the possibility of soiling.

The Improved Si-wel-clo is unquestionably the greatest advance in water closet construction of recent years. It is the most comfortable, hygienic, sanitary, clean and quiet closet that has ever been devised.

The Si-wel-clo is but one item of Te-pe-co All-Clay Bathroom Fixtures. Equip your entire bathroom with this glistening white, solid and substantial china and porcelain. A wise investment—a beautiful one.

By all means send 10 cents for the new edition of our plan book No. V-2, "Bathrooms of Character"

OUR GUARANTEE—We make but one grade of ware—the best that can be produced—and sell it at reasonable prices. We sell no seconds or culls. Our ware is guaranteed to be equal in quality and durability to any sanitary ware made in the world. The Te-pe-co trade mark is found on all goods manufactured by us and is your guarantee that you have received that for which you have paid.

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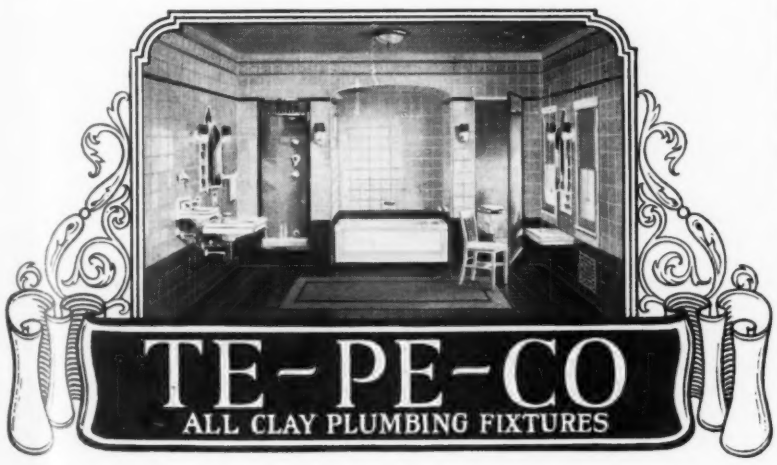
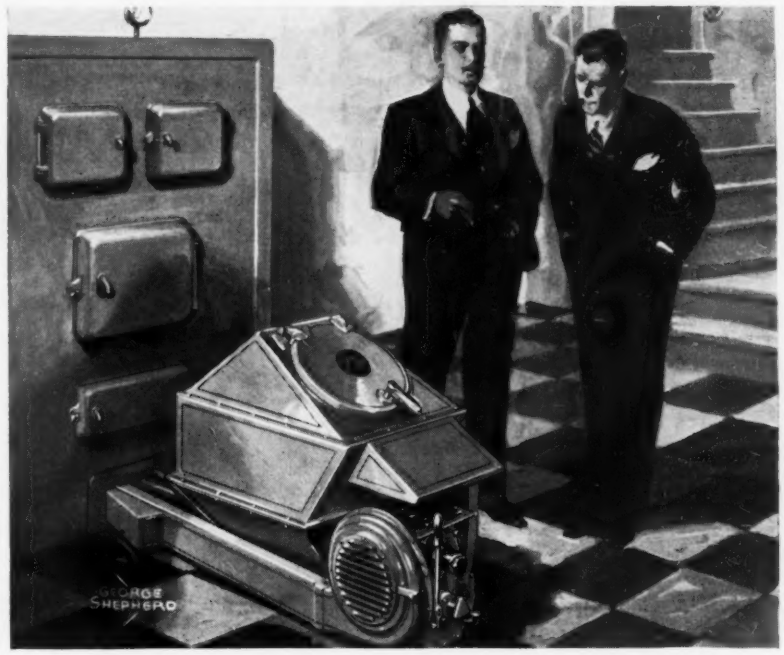


"Here is a great Fireman"



"IRON FIREMAN *lets me enjoy my evenings at home* . . . no more jumping up to feed a hungry fire"

"Bill, this home is a different place since we installed an Iron Fireman. You wonder why we're so enthusiastic about it? Here's why:

(1) "It saves money. They showed me a survey of Iron Fireman owners reporting yearly fuel savings of 45.61 per cent and my experience is right in line with theirs. My fuel bill is about $90 a year less.

(2) "It works automatically. I fill the hopper and lift out some ashes occasionally and that's all. We're rid of the old job of coming down here several times, day and night, to feed the fire.

(3) "It supplies uniform heat no matter how the weather changes outside. When the house gets below seventy degrees the thermostat starts the Iron Fireman and when it gets above seventy degrees the thermostat stops it.

(4) "We have a warm house when we get up in the morning. That early morning nuisance of building a fire is ended. Set the thermostat for six o'clock and at seven the family gets up and dresses in comfort.

(5) "It is absolutely safe. We know that coal is the best and safest fuel we can buy."

Write for complete information on the advantages of automatic coal heating, or get in touch with the Iron Fireman dealer. He will be glad to check over your heating system and submit a report on what Iron Fireman can do to give you better heat for less money. Iron Fireman Manufacturing Company, Portland, Oregon. Branches in Cleveland - St. Louis - Chicago - New York. Dealers in principal cities throughout the United States and Canada.

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IRON FIREMAN
AUTOMATIC COAL BURNER

. . . the machine that made coal an automatic fuel

TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the building field. Address manufacturers direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will be sent to you.

• GAS HEATING

Modern Temper-Saving Heating Service. The many advantages of Bryant Gas Heating are set forth in this booklet. In addition to providing efficient heating the gas heater eliminates coal dust, ashes, smoke and fuel storage, thus making a livable room out of the basement. Technical illustrations show how the Bryant Gas Boiler operates. The Bryant Heater & Mfg. Co., Cleveland, Ohio.

• BOILERS

Lest You Forget. This booklet tells the way to get the most out of your boiler with the least work and least expense. How to start the fire, how to bank it at night and start it up again in the morning, and the care of the boiler are among the instructions given. The square type and round type Burnham Boilers are both illustrated and described. Burnham Boiler Corp., Irvington, New York.

• BOILERS

Modern Cellar Designs. The "Elite" Boiler was designed by Thatcher particularly for installation in the modern cellar. It is concealed in an attractive steel jacket painted in a durable red enamel, and it is doubly insulated against the loss of heat. Color drawings show how the cellar can be made into a livable and attractive room. The Thatcher Company, 39-41 St. Francis St., Newark, N. J.

• OIL BURNERS

Ideal Oil Burning Boilers. These boilers are described as the final embodiment of details that have been perfected through experience spread over a period of years. Illustrations and sectional views show the appearance and mechanism of the burner. There are special Oil Burner Installing Plates which can be instantly removed for inspection or cleaning. American Radiator Co., 40 W. 40th St., New York City.

• INSULATING PLASTER BASE

When You Insulate Your Home. The product described in this leaflet is called "Bi-Flax," a new type of insulation. It is an insulating plaster base combining a painted metal lath with Flax-li-num, which is the name of the insulation material itself. An illustration of a cut-away section of a wall shows the appearance of Bi-Flax beneath the plaster. Flax-li-num Insulating Company, St. Paul, Minn.

• INSULATING BOARD

It Saves, It Builds, It Insulates. The various uses of J-M Insulating Board are set forth in this illustrated catalog. In addition to its value as an insulator it has great structural strength and rigidity. One of the pages lists nine advantages of J-M Insulating Board when it is used as sheathing. Sketches show how rooms are remodeled with it. Johns-Manville Corp., 292 Madison Ave., New York City.

• SHINGLES

The Weather Can't Budge Them. Sketches and photographs in this catalog show Genasco Latite Shingles and how they are made to lock on the roof. They are fire resisting and weatherproof. These shingles can be laid right over old worn out, weather-battered shingles, thus saving the expense of ripping off old ones. They are made in four natural colours. The Barber Asphalt Company, Philadelphia, Pa.

• CEDAR SHINGLES

Building A Home in Serenia. Among the many advantages of Red Cedar shingles which are mentioned in this catalog are the natural beauty, though the shingles can be stained or painted if desired, the value as an insulator and the natural oil in the cedar which prevents rot. Furthermore, the shingles will not warp. Bloedel, Stewart & Welch, Ltd., 1411 Fourth Avenue Bldg., Seattle, Wash.

• STAINED SHINGLES

Creo-Dipt Stained Shingles. In a special envelope a number of photographs of residences are reproduced on loose leaf sheets. Each residence is either shingled or walled with Creo-Dipt Shingles. These illustrations show how an old house can be rebeautified by reshingling with Creo-Dipt Shingles. This collection of photos sells for twenty-five cents. Creo-Dipt Co., Inc., N. Tonawanda, N. Y.

• BRICK

The Story of Brick. This booklet tells the story of brick construction and use from the early ages up to the present time. There are a great many photographs of attractive houses showing brick used for interior decoration and exterior construction. Several reasons are mentioned recommending the use of brick. The booklet sells for fifty cents a copy. American Face Brick Assoc., Chicago, Ill.

• CEMENT

Prestolith Velo Cement. The product is described as being both fast and safe. It will flow well around steel reinforcing and it requires no admixtures or accelerators. A particular instance is cited in which a job was finished two months ahead of schedule because Prestolith Velo Cement was used instead of an ordinary cement. Missouri Portland Cement Company, St. Louis, Mo.

• TILES

Kraftile Faience. A collection of color illustrations shows interiors attractively floored and walled with High Fired Faience Tiles. Kraftile is made by the monolithic method which is described in full, and because of this method of manufacture Kraftile can be guaranteed against cracking, crasing and spalling, or lifting the glaze. Kraftile Company, 55 New Montgomery Street, San Francisco, Calif.

• WROUGHT IRON

The Vital Element. A discussion of the history of wrought-iron pipe and its uses. Byers genuine wrought-iron pipe has been manufactured by this company since 1864. Its advantages are explained in the booklet, and great emphasis is laid on its rust-resisting qualities. The protection against rust is due to the iron silicate which is "the vital element" of wrought iron. A. M. Byers Company, Pittsburgh, Pa.

• WALLS AND CEILINGS

Walls and Ceilings of Character. This booklet shows how old cracked ceilings and walls can be made over attractively by the use of Upson Board. The many advantageous points about Upson are set forth, and the fact is particularly emphasized that although Upson Board is light, it is strong and flexible. This lightness makes it particularly adaptable to ceilings. The Upson Co., Lockport, N. Y.

• BRONZE WINDOWS

Jackson Windows of Bronze. We are told in this catalog that Jackson Windows are made of bronze to insure permanence. This quality of permanence together with the fact that they require practically no maintenance, makes Jackson Windows ultimately less expensive than other types. They come in two types, casement and double hung. W. H. Jackson Co., 335 Carroll Street, Brooklyn, N. Y.

• CASEMENT WINDOWS

Your Windows Through a Decorator's Eye. In an illustrated booklet on Lupton Casement Windows a color scheme is offered for each room in the house. All the rooms are equipped with Lupton Casements. Weather will not warp these casements or make them stick. Lupton metal screens, and shade and drapery brackets are available for the casements. David Lupton's Sons Co., Philadelphia, Pa.

• LIGHTING FIXTURES

Horn and Brannen Lighting Fixtures. Many attractive examples of Early American fixtures some of which were reproduced for the Ford museum, and others from the Henry Ford collection, are reproduced in this booklet. They will appeal particularly to those who have a keen interest in the Early American Period. The Horn and Brannen Manufacturing Co., Philadelphia, Pa.

• BATHROOM FIXTURES

New Beauty and Utility. One of the special features of this booklet on Kohler plumbing fixtures is a series of illustrations showing groups made up of pieces particularly designed to be used together. This will assist the home owner in choosing the bathroom equipment. A special lavatory to be installed in the boudoir is also illustrated. Fixtures are available in many soft pastel colors. Kohler Co., Kohler, Wis.

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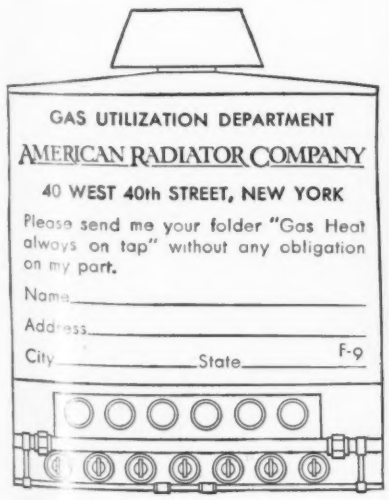

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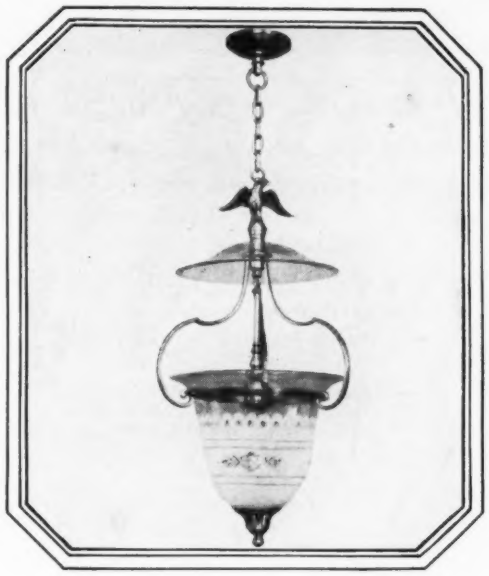

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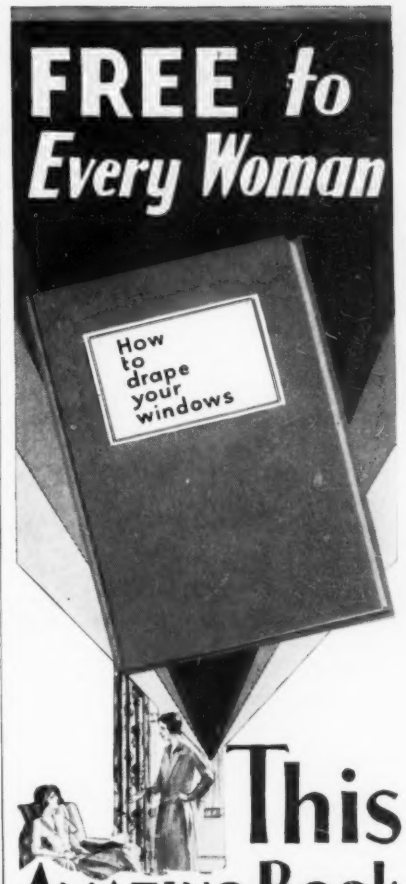

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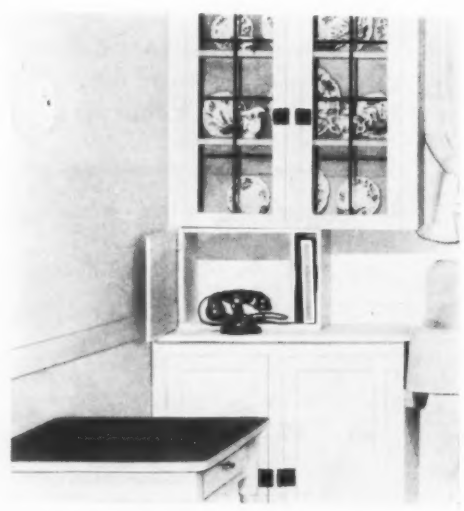

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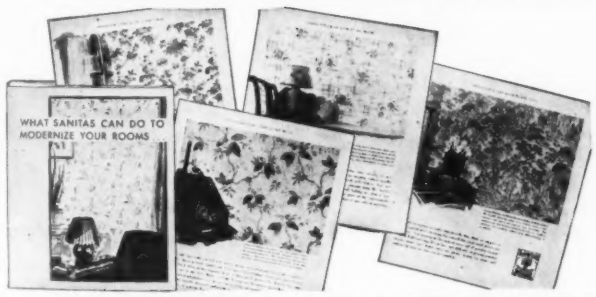

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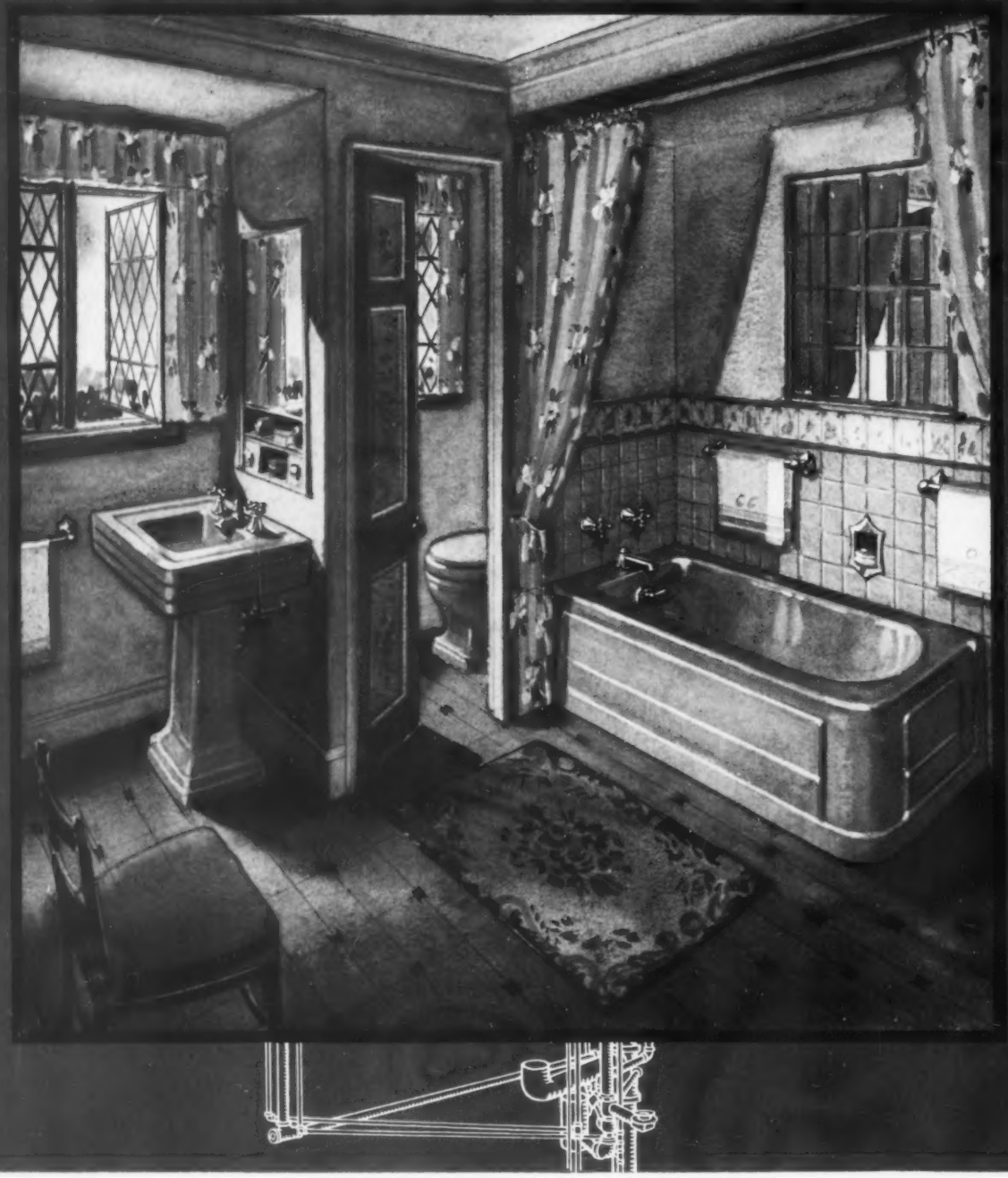

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